

Bram Stoker's

"DRACULA"

Screenplay

By

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SHOOTING SCRIPT
August 22, 1991

AMERICAN ZOETROPE
916 Kearny Street
San Francisco, CA

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"DRACULA"

COLUMBIA LOGO -- MAIN TITLE AND CREDITS

1 EXT. CONSTANTINOPLE - SILHOUETTE 1

CLOSE SHOT

A large cross. We hear SOUNDS of battle; fire illuminates the sky.

We ROLL the LEGEND, projected onto clouds behind the cross:

"1462: Moslem Turks, led by Sultan Mohammed, have driven the Christians from Constantinople and invaded Rumania with a superior force, threatening all of Christendom."

The cross crumbles and a crescent is raised in its place.

2 INSERT - A BATTLE MAP 2

We PAN across Dracula's crest, across the details of the battle plan--crosses against crescents. We hear the SOUNDS OF BATTLE; thundering horses; clash of steel; men yelling...dying...

The LEGEND continues:

"A Rumanian Prince from the region of Transylvania, VLADISLAUS DRACULA --military genius notorious throughout Eastern Europe for his bloodthirsty ways--leads 7,000 of his countrymen in a bold sneak attack against 30,000 Turks as a last heroic attempt to save his homeland..."

3 EXT. TRANSYLVANIA BATTLEGROUND - SILHOUETTE (entire battle) 3

VIEW

We see IN PROFILE a WARRIOR PRINCE being blessed by a priest. He puts on his helmet which is fashioned from a great wolf's head.

a. DOUBLE ROW OF ARCHERS

kneeling in fg., standing in bg. They shoot their arrows. We SWISH PAN with arrows.

- b. SWISH PAN WITH ARROWS
passing through flags and hitting a group of Turks.
- c. SULTAN MOHAMMED'S TENT
The SULTAN MOHAMMED with his entourage--soldiers, advisors,
and two women of his harem. They are caught by surprise.
- d. VIEW ON THE WARRIOR PRINCE
We TRACK WITH HIM as he leads his troops into battle.
- e. WIDE SHOT
Crosses against crescents.
- f. WIDE SHOT
Dracula attacking a Turk. He impales him. We TRACK INTO
Dracula's face, and he lifts a wooden pike with the Turk
into the air. FRAME IS WIPE TO BLACK.
- g. TILT UP
to see crescent standards rising above the horizon as the
Turks approach over a ridge into FULL VIEW. They recoil in
horror.
- h. THEIR POV - REVERSE
Turks, hundreds, impaled on spikes into the distance.
We PAN ACROSS THEM as one impaled Turk in the fg. slides
several inches down his stake.
- i. CLOSE SHOT - FLEEING TURKS
They flee (from L to R). CRESCENTS AND BANNERS fall from
the horizon in retreat. We PAN to Sultan Mohammed's tent as
it collapses.
- j. WIDE HIGH ANGLE
Dracula surrounded by his men. They realize they are
victorious. He gets off his horse. We SLOWLY MOVE INTO A
CLOSE UP as he kneels, removing his wolf helmet. He kisses
his crucifix.

DRACULA

God be praised--I am victorious.

Anguished cries echo around him. He stares at the fresh
blood on his own hands, as if seeing it for the first time.
A woman SCREAMS o.s. He pales. A horrible premonition
seizes him. The dark cloud of black smoke passes over him
casting him into shadow.

- k. We barely see the faint image of a WOMAN'S FACE. It
DISSOLVES AWAY...

DRACULA

(desperate, dreading)
Elizabeth...

4 EXT. OPEN COUNTRY - NIGHT

4

WIDE SHOT

Dracula in silhouette is racing across the screen (from L to R). We see impaled Turks lined up along the road--his castle in the distance. We TILT DOWN to reveal: Wolves hungrily approaching a dead Turk in the fg.

5 INT. CASTLE CHAPEL - NIGHT

5

CLOSE SHOT - DRACULA ENTERS
running through the door.

- a. DRACULA'S POV - TRACK INTO ELIZABETH
Her regal lifeless body twisted and bent beneath a great stone Dragon arch before a shrine of the crucifixion.
- b. LOW ANGLE SHOT - ELIZABETH IN FG.
Dracula crumbles prostrate over her. We TRACK IN ON HIM. The Warrior in him fails, kissing, caressing, willing her back to life. He sees a bloodstained parchment in her hand.
- c. HIGH ANGLE
We see Dracula's red reflection in the pool of blood and water. His hand picks up the parchment.
- d. LOW ANGLE - FROM DRACULA'S POV
CHESARE, an elder monk, approaches with two other MONKS.

CHESARE

A message--on the shaft of a
Turkish arrow--reported you
killed--we could not stop
her...Her last words...

- e. CLOSE SHOT
On the parchment we see SUPERIMPOSED what happened:
- f. ELIZABETH throws herself off the castle into the river.

VOICE OF ELIZABETH

"My Prince is dead. All is lost
without him...May God unite us
in heaven..."

We PAN UP to CLOSE UP DRACULA reacting to the message.

BACK TO DRACULA'S POV - LOW ANGLE ON CHESARE

CHESARE

She has taken her own life, my son.

- g. CLOSE UP ELIZABETH
As Chesare speaks, we TRACK IN ON HER and see the black shadow of the cross darkening her face.

CHESARE (O.S. cont'd)
Her soul cannot be saved. She is
damned. It is God's law...

- h. CLOSE UP DRACULA
He cries out--a dying animal. CAMERA FLIES BACK TO HIGH
ANGLE LOOKING DOWN as he dumps the font of holy water
washing Elizabeth's blood across the floor.

DRACULA
Is this my reward for defending
God's church?!

- i. LOW ANGLE TRACKING SHOT
in front of Dracula, Chesare in the fg. as Dracula
approaches the monks.
- j. TRACKING SHOT OVER DRACULA ON CHESARE
Chesare moving back, raising his crucifix.
- k. CLOSE UP LOW ANGLE - DRACULA

DRACULA
If my beloved burns in hell--so
shall I! I, Dracula, Voivode of
Transylvania, turn my back on God!
I renounce God!

- l. LOW ANGLE - MED. WIDE
on Chesare, monks in the bg. Chesare cries out. The monks
wail in horror--Dracula enters, grabs Chesare's wrist.
- m. CLOSE SHOT
Dracula bends Chesare's wrist in his powerful grip snapping
bones--we PAN with the crucifix falling to the bloody floor.
- BACK TO LOW ANGLE
Dracula pushes Chesare to the ground.
- n. LOW ANGLE
Dracula rushes and impales Christ on the cross above the
altar with his lance. The chapel darkens and WINDS blow.
He rakes the sacramental communion goblet through the bloody
holy water--raising the cup high.

DRACULA
"The blood is the life." And it
shall be mine!

He drinks from the goblet.

- o. CLOSE SHOT - LANCE IN THE CRUCIFIX
The Christ starts bleeding.

- p. CLOSE UP DRACULA
He looks up to the cross. Blood spattering on his face.
- q. WIDE SHOT
The chapel. A torrent of blood running down the steps, flowing from the impaled crucifix.
- r. CLOSE UP ELIZABETH
on the steps. Blood around her, flooding the frame. CAMERA SLOWLY DROPS DOWN TO CLOSE PROFILE SHOT of Elizabeth. Her face sinks into the blood. CAMERA MOVES into the blood and we begin to SEE the MICROSCOPIC VIEW of the living cells -- the blood cells DISSOLVE into shimmering blossoms.

DISSOLVE TO:

6 EXT. HILLINGHAM ESTATE - DAY

6

We come out of blossoms to reveal the tableau of Hillingham Estate.

- a. SUPERIMPOSED over the tableau we see a diary being typed on an early typewriter.

MINA (V.O.)

"9 May, 1897. I arrived today in London, where I shall be staying with Lucy for some weeks until Jonathan and I are married. I shall keep a diary, a sort of journal which I can write in whenever I feel inclined. I do not suppose there will be much of interest to other people, but it is not intended for them."

DISSOLVE TO:

7 INT. HILLINGHAM HOUSE - CONSERVATORY - DAY

7

WIDE SHOT

MINA MURRAY sitting at a table, typing. Her back to us.

- a. MED. CLOSE UP - MINA
The page she is typing hides all but her eyes. Then it moves, revealing her face: she is an exact replica of the dead Elizabeth. Age 20. Her schoolmistress attire designed to prevent any sensuality from escaping. Her eyes drift to a book open beside her.
- b. CLOSE SHOT - TYPEWRITER KEYS
jamming. We PAN to Sir Richard Burton's "Arabian Nights" open beside her as she turns the page.

MINA

Oh...how disgustingly awful...

LUCY (O.S.)
Mina? You're here.

c. LUCY WESTENRA ENTERS

Breathless. 19, rich, spoiled, coquettish, and blonde--
everything Mina is not.

LUCY
Dear Mina--my dearest friend in
the whole world arrives, and I am
not even here to receive her.
Stay forever-- promise. We'll be
old married hags together.

We PAN and TRACK her to Mina.

MINA
Oh, Lucy--you can't be serious.

LUCY
Never. Look at you--always
working.

MINA
I keep a diary in order to enter
all the wonderful secrets of my
life. If I didn't write them
down, I should probably forget
all about them.

LUCY
I think your ambitious Jon Harker
is forcing you to learn that
ridiculous machine--when he could
be forcing you to perform
unspeakable acts of desperate
passion on the parlor floor--

MINA
Lucy, really--you shouldn't talk
about my fiance that way--Marriage
is much more than carnal
pleasures--

Mina stands--the concealed book falls to the floor.

d. CLOSE SHOT

The book is open wide to an erotic Persian plate.

e. MED. WIDE TWO-SHOT

LUCY
So I see...much much more.

The girls burst into laughter. Lucy picks up the book, and they move to a chaise, both breathlessly fanning pages to another etching.

- f. CLOSE SHOT - OVER GIRLS
on the open book. Another erotic plate.

MINA
He's so appallingly huge--

LUCY
They come much bigger.

BACK TO TWO-SHOT
Lucy pantomimes with her hands. Mina is aghast.

LUCY
(whispering)
Jonathan measures up. Doesn't
he? Mmm? You can tell Lucy...

MINA
Lucy! Oh, can a man and woman
really do such things?
(turns etching sideways)

LUCY
I did--only last night...

Mina pales. Lucy laughs, enjoying her shock therapy.

LUCY
...in my dreams.
(slamming book shut)
Dear practical Mina, I almost
forgot. I am bursting with
news.

She indicates to Mina to follow her.

- g. WIDE SHOT
The girls walk toward camera, approaching the conservatory screen, into a TIGHT TWO-SHOT. Behind the girls in a multi-faceted decorative mirror we see the fragmented reflection of a handsome young man, a wide-brimmed hat in his hand. Western boots; a beaded American Indian vest flashes under his waist-coat.

MINA
What is that?

8 INT. MAIN ROOM - CONTINUING ACTION

8

LUCY AND MINA'S POV - QUINCEY MORRIS
standing nervously.

LUCY (O.S.)
An American--a Texan.

9 INT. CONSERVATORY - CONTINUING ACTION 9

TWO-SHOT GIRLS
at the porch screen. Mina gawks. Lucy langors.

LUCY
Quincey Morris--He's so young
and fresh--like a wild stallion
between my legs--

MINA
(stifling a laugh)
You're positively--immoral--

LUCY
I just know what men desire.

Lucy exits to her Texan, leaving Mina. We TRACK AROUND to see Mina peek from behind the screen.

10 INT. MAIN ROOM - CONTINUING ACTION 10

MINA'S POV - LUCY AND QUINCEY
Quincey backs away. His hat in his hands.

LUCY
Please, let me touch it. It's so big.

Giddy, Lucy reaches for his crotch. She slowly raises his big Bowie knife into view. She fondles it seductively.

LUCY
Quincey, you are so very sweet
and dear, but there is someone
else--

We MOVE IN A LITTLE as Lucy kisses him passionately, tugging him to her neck, her breast. Quincey drops his hat.

11 INT. CONSERVATORY - DAY 11

MED. CLOSE UP MINA
watching Lucy and Quincey. A BUTLER is standing in the bg.
holding a salver. He watches for a moment, then clears his
throat. Mina turns.

a. CLOSE UP MINA
Her reaction--caught.

b. CLOSE UP BUTLER

BUTLER
Mr. Jonathan Harker.

c. MED. SHOT - MINA

MINA
Jonathan? Here?

She leaves, embarrassed. Lucy and Quincey in the bg.

12 EXT. HILLINGHAM GROUNDS - DAY

12

MED. WIDE SHOT

We see Lucy's terrace and the front of Hillingham in the bg. Peacocks roam, screeching mating cries. JONATHAN HARKER is waiting in the garden near a bench. He is 24, handsome, and wildly ambitious. Mina enters into TWO-SHOT and greets him. He kisses her in proper manner.

MINA
Jonathan. I didn't expect you at Hillingham. Are you drunk in the middle of the day?

a. OVER MINA ON HARKER

HARKER
(full of himself)
And why not? I'll buy you an estate like Hillingham someday-- just like Lucy and her rich aristocratic friends.

b. WIDE SHOT

Harker gestures across the grounds, where we see Lucy in the distance, flirting with Quincey.

c. OVER HARKER ON MINA

MINA
You are drunk!

HARKER
With success, Mina! Fine talk from a man's wife-to-be. You happen to be engaged to a future partner in the firm of Hawkins and Thompkins.

BACK TO OVER MINA ON HARKER

She flings herself in his arms. Mina caresses Harker's neck with a peacock feather, mimicking Lucy's teasing ways. Aroused, Harker stiffens, rebuking her advances politely.

HARKER
I'm off to exotic Eastern
Europe.

MINA
Leaving? Now?

d. TWO-SHOT 50-50 - TRAVELING IN FRONT OF THEM

HARKER
My superior, Mr. Renfield, is
too ill to go--finally lost his
greedy mind. Some wealthy Count
is acquiring property around
London, and money is no object.
Extraordinary. Can you imagine
the power that sort of wealth
commands?

MINA
I'm thinking of our wedding, Jon.

HARKER
Mina, this is a chance that comes
once in life. We can be married
when I return--a grand expensive
one people will talk about all
over London.

MINA
Of course. We've waited this
long...haven't we...?

HARKER
There is not another woman on
earth can hold a wick to you.

We TRACK BACK AND ZOOM IN. Mina kisses him like never
before aroused--desperate--

MINA
...Jonathan...I love you...

She kisses him again, seductively luring him out of frame,
and we are left with the peacocks. We MOVE IN on one; the
eye of its feather becomes:

13 INT. TRAIN TUNNEL - DAY

13

DARK, a light at the end. CAMERA MOVES TOWARDS THE RED SUN.

14 EXT. ORIENT EXPRESS - SUNSET 14

WIDE SHOT

The train moves across the TOP OF THE FRAME traveling downward (from L to R). SUPERIMPOSED over the LOWER PART OF THE FRAME we see Harker's journal:

HARKER (V.O.)
"12, MAY, BUDA-PESTH. Left
Buda-Pesth early this morning.
The impression I had was that we
were leaving the West, and
entering the East..."

SUPERIMPOSE:

- a. MED. CLOSE UP
Harker at the train window.

SUPERIMPOSE:

- b. LOW ANGLE - RAILS MOVING
past strange countryside.

15 EXT. TRANSYLVANIA FRONTIER - SUNSET 15

WIDE SHOT

The train travels down through the magnificent Carpathian mountains, taking us into the heart of Transylvanian darkness.

SUPERIMPOSE:

16 INSERT: MAP OF EASTERN EUROPE 16
We notice the region of "Transylvania."

HARKER (V.O. cont'd)
...to one of the wildest and
least known portions of Europe.

SUPERIMPOSE:

17 INT. ORIENT EXPRESS - SUNSET 17

CLOSE ON HARKER

The map DISSOLVES away. We PULL BACK to see Harker at the window.

- a. DESCENDING INTO THE LANDSCAPE
The clouds outside DISSOLVE INTO:
b. DRACULA'S EYES

DRACULA
"My Friend, Welcome to the
Carpathians. I am anxiously
expecting you..."

Harker in the fg. becomes darkened by SHADOW. We see only the EYES.

- c. SUPERIMPOSE DRACULA'S LETTER
in purple ink--elegant handwriting from another age.

DRACULA

At the Borgo Pass, my carriage
will await you and bring you to
me. I trust your journey from
London has been a happy one and
that you will enjoy your stay in
my beautiful land. Your friend,
Dracula."

18 EXT. COACH - NIGHT 18

MED. WIDE SHOT

A coach traveling downward through the Carpathian mountains.

- a. MED. SHOT - DRIVER
Lightning strikes. The horses become agitated, rearing.
The SLOVAK DRIVER tries to control them.

19 INT. COACH - CONTINUING ACTION 19

MED. WIDE SHOT

The coach rocking violently. Harker and three other
passengers (a MERCHANT and 2 GYPSY WOMEN, one old, one
young) are fearful, spattering in different languages. The
merchant stabs a strange two-fingered sign.

- a. CLOSE UP HARKER

20 EXT. BORGO ROAD - CONTINUING ACTION 20

WIDE SHOT

There is a clearing, the one with the wolf-head shrine we
saw earlier. The road sign indicates the way to the next
town. The driver starts taking down Harker's baggage.
Lightning strikes.

21 INT. COACH - NIGHT 21

VIEW ON PASSENGERS

leery about waiting here too long. They stare at Harker, as
he smiles and prepares to disembark.

HARKER

Well, good night.

The old gypsy woman folds her rosary into his hand.

GYPSY WOMAN
...for the dead travel fast.

22 EXT. CLEARING - NIGHT

22

WIDE SHOT

Harker steps out, walks to his baggage. The driver makes no delay in continuing on his way. Harker is left alone in this desolate spot. He looks up.

a. HIS POV - THE WOLFHEAD SHRINE
We HEAR the wolves.

b. CLOSE UP HARKER

c. HIGH ANGLE
wolves looking down at Harker

d. NEW ANGLE
Suddenly, out of the mist BLACK STALLIONS APPEAR
(R to L) pulling a Caleche Coach with a black skirt over the wheels. A vision from a nightmare.

e. OVER HARKER ON DRIVER
Lantern rays fall across the DARK DRIVER reining in the Stallions--a tall man with a thin brown beard--his face shadowed by a great black hat -- He leans down to Harker.

f. CLOSE UP HARKER
He is lifted into the caleche.

23 INT. CALECHE - CONTINUING ACTION

23

HARKER LANDS IN THE CALECHE
petrified as he hears his luggage being loaded.

a. CLOSE UP HARKER
His reaction, as the caleche pulls away.

A24 EXT. CLEARING - CONTINUING ACTION

A24

WIDE SHOT - BEHIND CALECHE
The caleche leaves.

B24 INT. CALECHE - TRAVELING - NIGHT

B24

MED. SHOT - HARKER

The caleche moving. The partition in the ceiling suddenly snaps back, startling him. A hand holding heavy cloak and a flask of brandy comes in. Harker takes them. The partition closes abruptly.

24 EXT. CALECHE - CONTINUING ACTION

24

HARKER

looks out the window to the driver.

a. THE DRIVER

seated much too far away to have passed him the brandy.
Wolves HOWL. More of them. Closer.

BACK TO HARKER

We TRACK IN CLOSE to him; he freezes, looking out the window.

25 EXT. BORG ROAD - TRAVELING - NIGHT

25

CLOSE SHOT - A WHEEL

almost going off the edge for a moment.

a. HARKER'S POV - HIGH ANGLE LOOKING DOWN

We see the caleche going dangerously close to the edge of the abyss. We see the river 200 feet below.

26 EXT. BORG ROAD RIDGE - NIGHT

26

HIGH ANGLE ON RIDGE

over wolves in the fg. The wolves watch the coach moving (L to R) below. Silent.

a. MULTIPLE EXPOSURE

Scores of wolves eyes gleam in the darkness. One set of eyes DISSOLVES TO:

27 EXT. BORG ROAD - TRAVELING - NIGHT

27

SIDE ANGLE

The Dark Driver.

a. OVER HORSES

Suddenly a strange BLUE FLAME floats in the darkness ahead--Horses spook and whinny. The caleche stops.

b. WIDE SHOT

We see the caleche in the fg., a castle in the bg. The blue flame glows.

c. CLOSE UP HARKER

peering out the window.

d. LOW WIDE ANGLE - A RING OF WOLVES
in the fg., caleche and horses in the bg. The wolves more
terrifying in their grim silence.

e. MED. CLOSE UP - DARK DRIVER

DARK DRIVER
Strygie! Murony!

He gestures with his long arms.

28 EXT. CALECHE WINDOW - CONTINUING ACTION 28

CLOSE SHOT - WINDOW

Harker peeking out. He decides to hang the rosary around
his neck.

29 EXT. BORG ROAD - CONTINUING ACTION 29

WIDE LOW ANGLE (from other side)

The caleche wheel in the fg. The wolves depart howling
into the distance. The stallions wheel and sweep the
caleche away THROUGH THE BLUE FLAMES toward the castle.

DISSOLVE TO:

30 EXT. BORG ROAD - NIGHT 30

WIDE SHOT

The front of the castle on the promontory (matte painting,
etc.) The ancient castle has partially crumbled, but has
been saved by steel.

31 EXT. COURTYARD - NIGHT 31

WIDE LOW ANGLE

The caleche drives through the tunnel into the courtyard.

a. CALECHE WINDOW - CAMERA LOOKING BACK

Harker sticks his head out window, looks forward, turns, and
sees successive tunnel gates closing behind him.

32 EXT. INNER COURTYARD - NIGHT 32

MED. LOW ANGLE

The caleche enters frame. The Dark Driver sets a frightened
Harker down, then his luggage. The caleche drives away.

a. HIGH WIDE OVERHEAD ANGLE

looking down at the courtyard. The stone castle appears a
vast ruin. Sections of the walls and foundation have
tumbled down and are resting on the ground.

Harker, small, looks around. A rock falls, startling him. He starts to climb the steps, carrying his luggage.

b. ON HARKER'S BACK
walking up the stairs, approaching the door. We see his shadow move up the wall. The door opens.

c. HARKER - HEAD ON
He walks into a MEDIUM CLOSE UP.

d. HIS POV - THE TERRIFYING SHADOW OF A MONSTER,
hands menacing.

BACK TO HARKER
His reaction.

LUCY (O.S.)

Mina!

e. MINA FADES UP behind Harker (painted scrim):

FADE UP:

33 INT. HILLINGHAM - CONSERVATORY - EVENING

33

ON MINA
in a party dress, at the mirror. Lucy enters excitedly into TWO-SHOT. A small party is going on.

LUCY

They're all here. I do think
I'm about to have 3 marriage
proposals in one evening.
What shall I do?

MINA

The Texan proposed?

LUCY

Yes--I told him there's another.
(in a panic)
But they've all come.

MINA

You intended them to.

LUCY

Yes. Isn't it wonderful?
Look.

(indicates window to
foyer)

Possibility number 2, Dr. Jack
Seward.

34 INT. FOYER - CONTINUING ACTION 34

GIRLS' POV

DR. JACK SEWARD. An intense "workaholic" in his 30's. He nervously cleans his fingernails with a surgical lancet.

LUCY (O.S.)

He's brilliant--has an immense lunatic asylum all under his own care. I thought he would just do for you if you were not already engaged.

35 INT. CONSERVATORY - CONTINUING ACTION 35

LUCY AND MINA

MINA

Lunatics. And you thought of me.

Lucy laughs with just the right touch of cruelty. They turn and move to another window. We TRACK WITH THEM to MED. WIDE TWO-SHOT OVER GIRLS looking through the window.

LUCY

But I fear my heart may be overtaken by my secret Number 3, "Lord" Arthur Holmwood.

36 EXT. HILLINGHAM - CONTINUING ACTION 36

ARTHUR HOLMWOOD

exits his luxurious coach. Rich, handsome, imperious. We PAN HIM TO FOYER; he enters, a bit embarrassed to see Seward waiting as well.

LUCY (O.S.)

Handsome, of good birth...and wealthy.

37 INT. CONSERVATORY - CONTINUING ACTION 37

LUCY AND MINA

We PAN them to the mirror.

LUCY

Someone simply has to help me entertain them all tonight.

MINA

But Lucy...

LUCY

Jonathan's away--it will be good for you.

(primping in mirror)

I'm so happy I don't know what to do with myself. Oh Mina, I hope there is enough of me to share.

MINA

Lucy, you can't marry all 3.

LUCY

Why not? Why can't a girl marry three men--or as many as want her?

Mina watches as Lucy exits to the party, leaving her alone.

38 INT. MAIN ROOM - CONTINUING ACTION

38

WIDE SHOT - THE PARTY

Lucy passes the waiting Quincey, juggles Seward, and courtesies impressively as Lord Holmwood enters. We PULL BACK A LITTLE as she turns and deftly deals with all three suitors, who surround her.

LUCY

Oceans of love...millions of kisses.

A grotesque SHADOW moves across them and the room to:

39 INT. CONSERVATORY - EVENING

39

MED. CLOSE UP MINA

Mina fixes herself in the mirror before she joins them. The SHADOW moves across the mirror.

MINA

If I were a man, I know what I would do to make a girl love me.

Slowly, her hands reach up pressing her own breasts. The SHADOW darkens her.

40 EXT. CASTLE DOORWAY - NIGHT

40

THE SAME SHADOW - VIEW PANS

revealing what created the shadow: DRACULA, a tall old man. Hands long and hairy. Face riveting, handsome like a Tartar--and horrible at the same time. His eyes a cold vivid blue. He puts down a bowl of fruit and Oriental lantern (that made shadow grotesque) for his guest. He stands there like a statue. We PULL BACK to include Harker.

DRACULA
Welcome to my house. Enter freely
of your own will--and leave some
of the happiness you bring!

HARKER
Count...Dracula?

DRACULA
(smiling, courtly bow)
I am Dracula, and I bid you
welcome, Mr. Harker, to my house.

The Count picks up his luggage quickly with astounding vitality. He turns and leads Harker into the castle.

41 INT. CASTLE HALLWAY - NIGHT

41

NOTE: following sequence is TRACKING PROJECTION with Harker (on the plate) following Dracula who carries his bags. As they walk, the lantern casts bizarre moving shadows. Dracula moves oddly through the corridors; Harker follows.

DRACULA
Come, the night air is chill,
and you must eat and rest.

A spiral staircase. Dracula takes the steps at a vigorous gait. Harker tries to keep up, out of shape and overwhelmed by the Greek and Roman statues lining the stairs in perfect condition. The walls are filled with a fortune in primitive museum caliber weapons. Full suits of armor stand eerily about.

DRACULA
This ground was fought over for
centuries by my ancestors against
the Saxon and the Turk. There is
hardly a foot of soil in all this
region that has not been enriched
by the blood of patriots and
invaders.

a. NEW PLATE - SIDE SHOT

They walk by a huge tapestry: a winged dragon prostrate on the cross biting its own tail encircles the young Warrior Dracula mounted on his horse; his shield a cross.

HARKER
(looking up in awe)
An ancestor? I see the
resemblance.

DRACULA

The Order of the Dragon. An ancient society pledging my forefathers to defend the church against all enemies of Christ.
(mirthful smile)
The relationship was not entirely ...successful...

b. NEW PLATE

Dracula leads the tour of the castle. He disappears down some steps. Harker laughs uneasy, trying to be polite. But strangely, as Dracula descends, he appears to be coming down the steps BEHIND Harker. CAMERA SWOOPS DOWN to a TWO-SHOT.

DRACULA

We Draculas have a right to be proud! Is it a wonder we are a conquering race? What devil or witch was ever so great as Attila, whose blood flows in these veins!

Dracula sets down Harker's bags before a painting of himself, and draws a curved Turkish sword, slashing it about--terrifying Harker.

DRACULA

His glory is my glory!

We TRACK IN CLOSER on Harker. Dracula comes nearer, drained--saddened--

DRACULA

Blood is too precious a thing in these times. The glories of my great race is but a tale to be told...I am the last of my kind.

HARKER

I have offended you with my ignorance, Count. Forgive me.

Dracula bows, accepting the apology.

DRACULA

Forgive me, my young friend. I am not accustomed to...guests. And I am weary with many years of mourning over the dead.

c. HIGH ANGLE WIDE SHOT

A ruin of a battlement protrudes in the center of the mosaic floor. A huge block of stone has crumbled to the floor. We see the mosaic of a huge cross on the floor, broken and pitted. They walk across it.

DRACULA
Your employer, Mr. Hawkins,
writes most highly of your
talents. Come, tell me of the
house you have procured for me.

Dracula beckons--it is a command.

42 INT. GREAT HALL - NIGHT - LATER

42

CLOSE SHOT - DRACULA'S WHITE HAND
Long nails filed to claw-like points--Oriental fashion.

- a. SUPERIMPOSE MULTIPLE IMAGES OF:
A big pot of royal ink. An ornate signature, "VLADISLAUS
DRAKWYLA SZEKLYS" on a Deed of Purchase; Harker preparing a
hot waxen seal.

DRACULA (O.S)
I do so long to go through the
crowded streets of your mighty
London, to be in the midst of
the whirl and rush of humanity--
to share its life...its
changes...its death...

- b. LOW ANGLE
Dracula is on the left side of table, his back to the
fireplace; we see Harker head on. We see Dracula's map of
London on the wall behind Harker, Dracula's shadow on the
map. Dracula moves to the map, and we TRACK WITH HIM over
the table. Harker places the hot waxen seal on the deed.

HARKER
There. You, Count, are the owner
of Carfax Abbey at Purfleet.

He turns to Dracula -- Dracula is gone, but his shadow on
the map changes grotesquely.

- c. MED. CLOSE UP HARKER
His reaction. Dracula is on the other side of him. Harker
turns into OVER SHOULDER ON DRACULA, and extends his hand to
shake. Dracula opens both hands and bows.
- d. CLOSE UP HARKER
He masks his reaction.
- e. CLOSE SHOT - DRACULA'S HANDS
Silken hair lines his palms.
- f. MED. CLOSE UP DRACULA
We PAN him to the map of London. The map is marked with red
circles in ten locations.

- g. CLOSE SHOT - THE MAP
Carfax Abbey, the photo includes Renfield, as agent.

DRACULA
Your firm writes you are a man
of good...taste.
(enjoying private joke)
They say you are a "worthy
substitute" to your predecessor,
Mr. Renfield...

- h. DRACULA'S POV - OVER HARKER
organizing the photoplates on the great table.

HARKER
(seizing the praise)
You may rely on me, Count.
Forgive my curiosity, but why 10
houses in such precise locations
around London? Is it to raise the
market value? Is this your
strategy?

Harker turns to the map (moving out of frame right). We
TRACK IN SLOWLY on the table, and see the SHADOW of
Dracula's hand suddenly spill the ink. We TRACK IN, seeing
the blood-like ink spreading near the photoplate of Mina.

- i. MED. CLOSE UP DRACULA
We TRACK IN SLOWLY on Dracula; riveted to the photoplate--so
still he looks dead.

DRACULA
(passionate whisper)
Very wise, my young friend.
Do you believe in destiny?

- j. CLOSE SHOT - MINA'S PHOTOPATE
Somewhat inkstained. Dracula's wolf-like hand clutching it.

- k. TWO-SHOT - DRACULA AND HARKER
Dracula in fg. staring at the photoplate, Harker in bg.

DRACULA
The luckiest man who walks on
this earth is one who finds--
--true love.

He turns away hiding his orgasmic reaction. Harker comes
back to the table.

HARKER
(embarrassed, checking
his pocket)
Ah--you found--Mina. I thought
she was lost. We're to be
married as soon as I return.

CAMERA PULLS BACK and we see Dracula's SHADOW growing and
moving as if to strangle Harker. We HEAR a RUSTLE of
feminine garments and laughter. Harker looks around--
nothing. Dracula doesn't react.

HARKER (cont'd)
Are you married? Count--sir--
are you married?

1. CLOSE UP DRACULA
Harker in the bg.

DRACULA
I was to be married...ages ago
it seems. She died...

HARKER
I'm very sorry.

Dracula is still involved in Mina's picture.

DRACULA
She was fortunate. My life at
its best is...misery.
(hands Harker the photo)
She will no doubt make a devoted
wife.

- m. MED. WIDE SHOT (REVERSE)
Dracula suddenly turns, all business.

DRACULA
Write now, my friend, to your
firm, and to any...loved ones,
and say that you shall stay with
me until a month from now.

We begin to PULL BACK.

HARKER
(taken aback)
Do you wish me to stay so long?

DRACULA
You have much to tell me of
London and other interests I may
wish to pursue with your talents.
I desire it much. I will take
no refusal.

Dracula exits past Harker, CAMERA MOVES BACK FAST, leaving a surprised Harker alone in the room (Dracula's shadow getting bigger and bigger and he is gone).

DISSOLVE TO:

43 INT. GUEST BEDROOM - NIGHT

43

SPLIT DIOPTRIC SHOT

We see CLOSE Harker's open journal on a writing stand. A small SHADOW in the shape of Castle Dracula is cast upon the page. On the right side we see IN THE DISTANCE Harker next to the window, in front of a basin, shaving. We see the room: elegant appointments, roaring friendly fire. Harker is humming, pleased with his "coup."

HARKER (V.O.)

"14, May. Castle Dracula. I am in a sea of wonders. The Count's wealth is extraordinary in spite of certain deficiencies in his house and his eccentric ways."

- a. CLOSE SHOT - DRACULA'S HAND
gliding to Harker, flexing in anticipation--
- b. CLOSE SHOT (TRICK)
OVER HARKER'S SHOULDER into the mirror. We see Dracula's hand land gently on Harker's shoulder, but we don't see it in the mirror. Harker turns.
- c. HARKER'S POV - OVER HIS SHOULDER
We see Dracula in the distance, way across the room by the door! He holds blankets, puts them on the bed. Then he moves fast (but without taking a step) into TWO-SHOT with Harker. Harker turns to the mirror, amazed that he saw no one behind him.

DRACULA

Take care how you cut yourself--
It is more dangerous than you think.

- d. CLOSE SHOT - MIRROR (TRICK)
Showing a grotesque reflection of Harker with a deep cut on his throat. A hand comes in and shatters the mirror.

DRACULA (O.S.)

A foul bauble of man's vanity.

- e. MED. SHOT - OVER DRACULA ON HARKER
Dracula snatches the bloody razor from Harker's hand, turns and licks it clean with a delicate sweep across his tongue

- f. LOW ANGLE - SPLIT DIOPTER
over razor in Dracula's hand to Harker.

DRACULA
The letters I requested--Have
you written them?

- g. HIGH ANGLE SHOT
Harker reluctantly hands him 3 sealed envelopes. Dracula
inspects them in the candlelight. He tucks them in his
jacket, satisfied. He begins to shave the rest of Harker's
face. CAMERA BOOMS DOWN TO LOW ANGLE TWO-SHOT, as the walls
slowly close in.

DRACULA
Should you leave these rooms you
will not by any chance go to sleep
in any other part of the castle.
It is old, and has many bad
memories. Be warned!

The razor at Harker's throat. We see the rosary.

HARKER
I'm sure I understand.

- h. CLOSE SHOT - DRACULA
His eyes flash fixing on the crucifix. We MOVE IN TIGHT to
see the crucifix in the reflection of his eye.

DRACULA
We are in Transylvania; and
Transylvania is not England.

BACK TO TWO-SHOT
Dracula releases Harker, closing the razor.

HARKER
I have seen many strange things
already--bloody animals chasing
me through some blue inferno--

HOWLING WOLVES echo o.s. in the distance--Harker turns,
leaves frame, moving to window, anything to escape. We
remain on Dracula.

DRACULA
(scoffing, laughing)
Peasants believe that such a
flame may be seen where
treasure has been buried.

- i. HARKER AT WINDOW
He looks out.

HARKER

It was just outside your gates.
I could...search for it myself--

The wolves HOWL closer. We see their SHADOWS. Harker shudders.

j. CLOSE UP DRACULA

DRACULA

Listen to them--the children of
the night. What music they make.

BACK TO HARKER

He turns back to Dracula. Music? His frightened reaction:

k. HIS POV (normal-sized room)

The doorlocks clank in place. We see Dracula's shadow moving away. He is gone!

l. MED. HARKER (ON RIG - GRAVITY SHOT)

He sinks at the window in total fear, looking at the door. Soft RUSTLING outside startles him. He turns to the window and leans out to investigate. OVER HIS SHOULDER we see: the sheer castle wall, river 200 feet below. We MOVE IN TIGHTER as a dark figure slowly emerges from a window, face down, its cloak spreading around it like great wings. It hesitates, then crawls sideways and scurries lizard-like through patches of moonlight down the sheer castle wall.

m. MED. SHOT - HARKER

He ducks back, unable to trust his eyes. Then looks again.

44 EXT. CASTLE WALL - NIGHT - CONTINUING ACTION

44

HARKER'S POV:

No figure. The wall impossible to climb.

45 INT. GUEST BEDROOM - CONTINUING ACTION

45

MED. WIDE SHOT

The writing stand in the fg. Harker moves from the window to the stand, and writes in his journal. Then he moves to the door, out of frame.

a. INSERT - JOURNAL

We read:

HARKER (V.O.)

"What manner of man is this, or
what manner of creature is it in
the semblance of man?"

FADE OUT:

46 FADE IN: INT. ASYLUM CORRIDORS - NIGHT

46

LOW ANGLE TRACKING (VOICE SEGUE)
on Dr. Jack Seward's feet. We HEAR his LOUD FOOTSTEPS as he moves calm and resolute through his inmates.

SEWARD (V.O.)
What manner of man is this Mr.
Renfield, the solicitor just
returned from Eastern Europe with
the insatiable hunger for life in
any form..."

We SLOWLY COME UP TO HIGH ANGLE as he motions to the Keeper at a cell and enters.

47 INT. RENFIELD'S CELL - CONTINUING ACTION

47

ON DOOR
Seward enters, covering his face with a handkerchief at the odor.

a. HIGH WIDE SHOT

In the fg. a spider on its web eats a fly (Oxford Scientific). Through the web we see RENFIELD, his back to us, backlit against window. Sparrows fly about freely. The floor is covered with dung.

b. LOW ANGLE - RENFIELD

He turns and comes toward camera, and at the same time we MOVE IN ON HIM, coming in CLOSER AND CLOSER. Renfield turns to Seward holding a large spider in his palm. He wears thick glasses.

RENFIELD
Hors d'oeuvres, Dr. Seward?
Canapes?

c. CLOSE UP SPIDER (MACRO)

Magnified by Renfield's lenses.

d. ANGLE ON SEWARD

Renfield enters into 2-SHOT, stepping behind him, reading his notes. Renfield leaves shot, we stay on Seward.

SEWARD
Mr Renfield--How are you
feeling tonight?

e. SINGLE ON RENFIELD

RENFIELD
Far better than you my lovesick
Doctor.

SEWARD
Is my personal life of interest
to you?

RENFIELD
All life interests me.

Renfield pops a handful of flies in his mouth.

SEWARD
Your diet, Mr. Renfield, is
disgusting.

f. CLOSE UP BLOWFLY
We PAN WITH IT to Renfield's mouth, and he eats it.

g. ON SEWARD
His reaction.

SEWARD
I shall have to invent a new
classification of lunatic for you.

h. ANGLE ON RENFIELD

RENFIELD
I prefer the classification of
your mentor Professor Abraham
Van Helsing, "zooaphagous
arachnophobe"... I want him to
be my doctor.
(engulfing a spider)
The Master will come. I await
his commands. Lives--I need
lives for the Master.

i. LOW ANGLE TRACKING WITH SEWARD
Seward stops, seeing the sudden dramatic change in Renfield.

SEWARD
Master? What Master?

RENFIELD
He has promised to make me
immortal!

j. ON RENFIELD
He rushes Seward grabbing him by the throat.

k. KEEPERS ENTER
enter wrestling him to the ground, beating him with clubs.
He fights like an animal, snapping a keeper's wrist like a
chicken bone.

1. LOW ANGLE OVER RENFIELD
Seward rushes out watching him through the portal. Renfield writhes crawling on his knees, alongside the bars, begging.

RENFIELD
The blood is the life--THE
BLOOD IS THE LIFE!

- m. MED. CLOSE UP RENFIELD
He ravenously gorges himself on prized spiders and flies from a large spider web in the fg.

48 INT. CASTLE - GUEST QUARTERS - NIGHT

48

SCRIM: HARKER'S JOURNAL:

"'You will not by chance sleep at any other part of the castle...bad dreams...' the Count has told me. I feel the dread of this horrible place overpowering me." The LIGHT CHANGES AND WE SEE:

HARKER

crouching at the door, trying to jimmy the lock. It clicks.

49 INT. CASTLE CORRIDOR - NIGHT

49

TRACKING SHOT 3/4

in front of Harker, exiting the room cautiously. Suddenly, the door startles him by swinging shut with a loud NOISE. He begins moving down the corridor. (Note: scary fg. pieces between camera and Harker - metal rods, reinforcements, etc.) He stops suddenly by the end, walking into CLOSE UP.

- a. HIGH ANGLE
in the fg. on a beam on the ceiling, we see RATS scurrying UPSIDE DOWN. Below, Harker moves quickly away. We TRACK along the ceiling looking down at Harker, past a statue in fg. He hears women's RUSTLE and LAUGHTER.
- b. LOW WIDE ANGLE - TRACKING
behind Harker as he approaches a door with some Turkish script above it. Harker puts his elbow to the door. It gives a little.
- c. LOW MED. ANGLE - HARKER IN PROFILE
He tries again, and the wooden door drags on the floor. It finally opens and he falls into the room.

50 INT. LADIES' QUARTERS - NIGHT

50

ON HARKER'S BACK

He comes up and we discover the room with him: the portion of the castle occupied by the ladies in bygone days. The room itself is a sumptuous tent and seraglio. Harker is

frightened and wary. He moves and we TRACK WITH HIM to an old and beautiful vanity. We lose him and TRACK INTO the vanity: Exquisite combs and brushes, powders. Perfume bottles and a mirror.

HARKER

Here some fair lady surely
received the Count's pleasure.

- a. CLOSE SHOT - PERFUME BOTTLE (gravity shot)
Harker opens it and a drop of perfume hangs on the edge and finally drips UPWARDS.
- b. WIDER - BEHIND HARKER
The drop of perfume flies up (reverse action). Harker looks up, unsure if he saw anything.
- c. HARKER TURNS AROUND
but sees nothing. We PAN WITH HIM as he sits exhausted on pillows. The SHADOWS from the moonlight against the leaves play on the silks hanging like great SCREENS above him.
- d. OVER HIS SHOULDER
He touches some of the beautiful fabric, then puts his face in it and smells it. The fabric starts moving on its own, like bedsheets inviting him in. They move, undulating like a woman. He pulls them back, but they are empty.
- e. CLOSE UP HARKER
He turns.
- f. HIS POV - PANNING SHOT
The indentation of tiny, feminine feet pressing themselves on the soft carpet. Then through the dust on the floor.
- g. WIDE SHOT - HARKER
sitting on pillows. Shadows move up the silks behind him.
- h. CLOSE SHOT - PROFILE OF HARKER'S CHEST
He grows very sleepy. We see a young woman's (Youngest Bride) hands come out of the fabric; the hands start touching him and caressing him. He joins in with his own hands so we see 4 hands caressing his chest. Then suddenly the woman's hand slits his shirt with a fingernail, and her hands rip open his shirt to his waist.
- i. CLOSE SHOT - HARKER
He sits up. Looks forward with incredulity.
- j. HARKER'S POV - DRACULA'S EXQUISITE BRIDES
watching over him like adoring angels.

THIRD BRIDE

(to youngest)

Go on. You are first, and we
shall follow.

MIDDLE BRIDE

He is young and strong. There are
kisses for us all.

BACK TO HARKER
His reaction.

- k. HARKER'S POV
The head of the YOUNGEST BRIDE rising out of the fabric.
The fabric falls, revealing her face. She works her way up
his body, kissing his body, flicking her tongue up his
stomach--CAMERA PULLS SLOWLY BACK to OVER HARKER ON YOUNGEST
BRIDE--up his throat to his rosary.
- l. HER POV - THE ROSARY
around Harker's neck. Her face ENTERS FRAME, smiling, and
she clasps the chain in her luscious mouth and bites it in
two. CAMERA TURNS as the rosary slides off and disappears.
- m. MOVING CLOSE SHOT
He is kissing the Middle Bride who moves down OUT OF FRAME
just as she is moving down INTO FRAME, continuing to kiss
him (twins).
- n. HIGH ANGLE - OVERHEAD SHOT
The Youngest Bride leans back, her hands on Harker's thigh.
Harker's hands caress her body. Suddenly the fabric
underneath him and around his head starts moving and it
reveals the Middle Bride (reverse action trap door).
- o. SHADOW ON THE SILKS
of a fair young woman with long hair--horribly impaled.
- p. EXTREME CLOSE UP - RED LIPS
glistening.

SUPERIMPOSE:

- q. CLOSE UP - HARKER'S CHEST IN PROFILE
Middle Bride's mouth and tongue come into frame. She licks
and caresses Harker's nipple. Suddenly her white teeth bite
his it. His blood spurts into her red lips like a water
fountain.
- r. CLOSE UP - HARKER
reacting in ecstasy and pain.

SUPERIMPOSE:

- s. EXTREME CLOSE UP
Tiny feet with golden zil cymbals welded on. Multi-image
with zils.

- t. LOW ANGLE
on Middle Bride, looking up at her like some Medusa with snakes for hair--the scars of impalement visible. Horrible sexual shadows behind her.
 - u. LOW ANGLE
The three of them entangled; grotesque and erotic SHADOWS.
 - v. THE SHADOW OF A WOMAN
being decapitated on the silks, repeated over and over.
 - w. CLOSE SHOT - YOUNGEST BRIDE
Kisses and love bites on his wrist. Then she feeds from his wrist.
- SUPERIMPOSE:
- x. CLOSE SHOT - HER LIMPID PURPLE EYE
 - y. WIDE SHOT
In the mirror above Harker we see: only Harker's undulating reflection as he exalts.
 - ya. OVER HARKER
The fabric between his legs bulges higher and higher, and the Middle Bride emerges as though born from him. His passion freed! The other Brides converge on Harker, their mouths finding each other in a torrid 4-way kiss.
 - z. WALL WITH THE STAIRS (SHORT LENS)
We see Dracula's shadow suddenly grow immense.
 - aa. BACK TO 4-WAY KISS
Dracula's shadow falls on the 4-way kiss. A hand comes in and pulls off the Eldest Bride.
 - ab. BRIDES POV - LOW WIDE ANGLE ON DRACULA
Tremendous, over them (special costume and rig). Dark, wind around him (reverse action), fire effect from the fireplace, so that he looks like the devil himself. He bends down and grabs the Youngest Bride and throws her--hurling her away like a rag doll.
- DRACULA
How dare you touch him! When I
have forbidden it--This man
belongs to me!
- ac. THE WALL AND CEILING (gravity shot)
She sticks to it--like a fly! She scurries across the ceiling taunting Dracula, laughing cruel--soulless.
 - ad. THE OTHER BRIDES
laugh with her, then entwine themselves like a giant insect and scurry away together.

YOUNGEST BRIDE
 You yourself never loved; you
 never love!

ae. DRACULA - CAMERA TRACKS IN
 He recoils. His voice a soft tender whisper...

DRACULA
 Yes--I too can love. And I
 shall love again.

af. WIDE HIGH ANGLE - LOOKING DOWN ON MOSAIC FLOOR
 The huge face of Elizabeth. The brides crawl seductively to
 him, folding themselves into him like a big furry animal.

YOUNGEST BRIDE
 Are we to have nothing tonight?

ag. CLOSER SHOT - LOW ANGLE
 Dracula pulls out a BAG from under his cloak. We hear the
 wail of a baby. CAMERA PANS WITH BAG as he hurls it to the
 floor, silencing the cries. The Brides swell with hunger.
 The youngest swoons grabbing up the bag. They run off.

ah. CLOSE UP HARKER
 He chokes back his repulsion.

ai. MED. CLOSE UP DRACULA
 He faces Harker--eyes blazing red. He makes an elegant
 imperious gesture--

aj. MED. HARKER
 He falls back, fainting dead away.

FADE OUT:

A51 FADE IN: EXT. HILLINGHAM GARDEN - DAY

A51

TRACK IN
 on Mina, visibly upset, reading a letter.

HARKER (V.O.)
 "Dearest Mina, all is well here.
 The Count has insisted I remain
 for a month to tutor him in
 English custom. I can say no
 more, except I love you. Ever
 faithful, Jonathan."

She looks to her side:

DISSOLVE TO:

51 INT. LADIES' QUARTERS - RAINY DAY CONT'D

51

HIGH ANGLE

HARKER; curled in fetal position at the window; his journal at his feet. He is almost nude; eyes sunken, hair starting to turn gray. A husk ravaged by fear--hunger--Brides entangled about him. Older Brides untwine, kissing his limbs, his throat--their hunger sated--CAMERA SWOOPS SLOWLY DOWN as the youngest strokes him--wiping her lips with her golden hair--kissing him passionately--She slowly leaves letting him feast on her perfect body with his eyes--His arrogance gone--his nightmare not over.

HARKER (V.O.)

These may be the last words I write in this journal. The letters I wrote have sealed my doom. He has condemned me to this castle with those women. No--Mina is a woman. These are devils of the pit!

The VIEW ENDS CLOSE on the journal, the cover closes wiping the frame to dark brown.

52 FADE IN: EXT. CASTLE DRACULA - COURTYARD - RAINY DAY

52

CLOSE SHOT - BOX LABEL

"S.F. Billington & Son, Gosewell Road, London, E.C. 1, England." The first wagon moves away, and CAMERA PULLS BACK as the wagon clatters from the courtyard.

A GYPSY WOMAN pleads at the entrance, tearing her hair, crying out.

GYPSY WOMAN

Monster! Give me back my child!

SZGANY GYPSIES laugh at the woman as they load heavy boxes onto 2 horsedrawn "great leiter-wagons." OTHERS bring more boxes up from a vault entrance.

- a. HIGH ANGLE - TIGHTER - TRACKING
with a coffin being carried by 4 gypsies toward a wagon. Suddenly it crashes to the ground breaking open--crushing the woman.
- b. LOW ANGLE
The broken coffin in the fg. The Szgany back away, terrified.
- c. MEDIUM SHOT
Horses frenzy.

- d. LOW ANGLE - CAMERA ON THE GROUND
The broken coffin--dirt spilling out. DIRT -- moldy, green black dirt. Rats, something moving; the dirt quickly turning to mud in the pouring rain--
- e. HIGH ANGLE LOOKING DOWN AT THE COURTYARD
The wagons are loaded by means of primitive incline planes and levers, like slave labor.

HARKER (V.O. cont'd)
And Dracula--this being I am
helping transfer to London, where,
for centuries, he might amongst
its teeming millions satiate his
lust for blood and create a new
and ever-widening circle of his
demons...

53 EXT. CASTLE WALL AND PRECIPICE - LATER

53

VIEW ON THE WINDOW

The Arges River roars 200 feet below. Harker (clothed) comes into frame and descends the stone wall; slipping, clinging, cutting himself.

HARKER (V.O. cont'd)
I have not yet seen the Count in
daylight. Can it be he sleeps when
others wake? If I could but find
him... I will kill him and find a
way from this dreadful place...
Goodbye, Mina if I fail; goodbye
all!--

His bloody fingers give way. He skids down the face--

54 EXT. CASTLE - CONTINUING ACTION

54

TILTING LINK SHOT TO PIT

Harker slides from the wall into the basin of a gargoyle--a pit of mud and water. He sees an opening and crawls into a tunnel. We PUSH WITH HIM and go to BLACK.

55 INT. CASTLE CHAPEL/CRYPT - DAY

55

WE START ON BLACK

It's one of the dark coffins, and it moves revealing the chapel. Dim light streams down from the crumbling vaulted ceiling. We TRACK and see that the floor is broken. We TRACK to the edge of it, and SLOWLY TILT DOWN to look down into the crypt, and see Harker.

- a. CLOSE ON HARKER
on the ground of the crypt, exhausted, in pain. He looks up.
- b. HIS POV - THE CHAPEL ABOVE
The ruins of the very 14th century altar where young Prince Dracula cradled Elizabeth.
- c. ON HARKER
He gets up and looks around. Stakes still protrude in the crypt ground. Skeletons, centuries old with remnants of vestments and jewelry, grotesquely skewered on them. Harker crawls to a pile of gold coins sitting on the ruins of the altar. He plows his hands through the coins, feeling a surge of energy. He stuffs his pockets, looking around--paranoid.
- d. CLOSE SHOT - COINS IN THE DUST
shimmering. Harker's hand comes in and picks up a coin.
- e. DRACULA'S FACE ON THE COIN
in Harker's hand. In the bg. we see THE GYPSIES coming down the stairs, carrying out more coffins. We PULL BACK and see Harker retreating and hiding behind one of the columns.
- f. CLOSE UP HARKER
hiding. He sees a stone coffin.
- g. WIDER SHOT
Harker removes the top of Dracula's coffin.
- h. TOP OF COFFIN MOVING
Revealing Dracula laying in his "day coma" packed in the moldy earth; eyes wide open and stony. No sign of life.
- i. ON HARKER
He summons courage, grabs a shovel and raises it to strike.
- j. THE COFFIN
Dracula's inert body rises straight up facing Harker.

MUSIC in.
- k. ON HARKER
He stumbles back entangling himself in the skeletons, almost impaling himself. He hits a wall of catacombs.
- l. SIDE ANGLE - PROFILE SHOT
SILVERY LAUGHTER AND BELLS echo. The HANDS of the 3 Brides come out of their catacombs in the wall and grab Harker. We TRACK AROUND as he tries to get away, pulling them partially out. They arouse him, tantalizing him into the wall graves to BLACK.

A56 INT. RENFIELD'S CELL - DAY

A56

CLOSE SHOT

Renfield suddenly wakes from a comatose sleep.

a. MED. SHOT - THROUGH BARS

He moves to the window into CLOSE UP, the wind raising him from the dead. He senses the presence of a mighty force. He mashes his face between his window bars as if convinced he could squeeze through them. He exults at the wind, summoning it like a conductor summons his orchestra.

b. MED. SHOT

Renfield turns from the window. Stimulated by the forces of nature, he opens a box of spiders.

c. CLOSE SHOT - BOX OF SPIDERS

Big ones. Exotic ones. CAMERA PULLS BACK to see Renfield peering in. He shepherds hundreds of flies swarming on a plate of sugar.

RENFIELD

Gather round my pets; the Master
of all life is at hand--

He dumps the flies on the spiders watching the feeding frenzy with childish delight. He tabulates the flies in a notebook like an accountant.

RENFIELD

Yes--one thousand--forty-two--
three--

56 FADE IN: INSERT - MINA'S DIARY

56

SECTION OF THE DIARY, HIGHLIGHTED: "I have only received a few hurried lines from Jonathan in weeks..." The diary shimmers as we PULL BACK to reveal that it is PROJECTED onto DISSOLVING VIEWS of blossoms. The blossoms PART to reveal:

DISSOLVE TO:

57 EXT. HILLINGHAM GROUNDS - DAY

57

CAMERA STARTS HIGH ANGLE

on Hillingham House. We BOOM DOWN to see the family chapel and cemetery. We HEAR Lucy's mischievous LAUGHTER. Mina sits on the stone bench, reading a letter. Lucy, beautiful in a white lawn frock; full of excitement, nearby. We TRACK IN AND ZOOM BACK. The bg. changes, it's unsettling.

LUCY

This is my favorite spot in the entire world...

(joining Mina by bench)

Mina--we've always told each other our deepest most inner secrets--

MINA

You're not having a sordid affair with a tall dark stranger?

LUCY

How delicious. No--I've begun sleepwalking again. And I have the strangest dreams.

MINA

It must be the stimulation of so many proposals.

LUCY

Must be--now that I'm getting married.

Lightning flashes. Mina is elated but jealous, which she tries to hide.

MINA

Oh, Lucy--finally! To the Texan with the big knife?

a. WIDE SHOT 180 BEHIND GIRLS

THUNDER CRACKS unexpectedly. We do 180 behind girls, see huge cloud, (projection) LOW ANGLE, girls shot against sky, dark clouds coming closer. They wander into the garden maze.

b. STEADICAM IN MAZE - FAVORING LUCY

LUCY

No, Number 2--Lord Arthur Holmwood. Lord and Lady Holmwood--next summer you shall visit our villa in France. Arthur's a dear to be so disgustingly rich just for me. You are to be my Maid of Honor. Oh, say "yes."

c. STEADICAM IN MAZE - FAVORING MINA

MINA

I'm honored, Luce, but I thought you loved that Texas creature.

LUCY

Oh I do--and I shall continue to
love him--whenever and wherever
he wants me to.

Mina is annoyed. Major scowl.

d. STEADICAM TWO-SHOT

LUCY

Don't look at me that way, Mina.
Who can afford to marry for love
alone these days? So...de
classe. Honestly. You can be so
naive. You've been an absolute
bore ever since Jonathan went
abroad...

Silence. Mina is uneasy.

MINA

Jonathan's letter is--so
unnatural, so cold. Not like
him at all.

LUCY

--It could be you're in love
with the wrong man--

The truth? Mina is shocked. Lightning flashes. A
cloudburst unloads drenching them. Lucy revels in the
downpour, twirling, pulling her drenched white frock down
over her body--transparent. PROJECTIONS of storm clouds are
cast onto Mina's diaphanous dress. She laughs with utter
delight. Lucy chases Mina around the maze, both squealing
like schoolgirls. Their horseplay becomes more intimate.

e. CLOSE SHOT

An kiss. They move away, without a word.

f. MED. WIDE TRACKING SHOT (Hillingham in bg.)

Lucy runs into the cemetery--daring Mina to follow. Mina
gives chase, through the tombstones. Suddenly she stops.

58 EXT. THAMES - DAY - CONTINUING ACTION

58

MINA'S POV DOWNRIVER - WIDE SHOT

An ominous, iridescent fog bank obscures the sunset.
Brightened by flashes of lightning, it rolls toward them.
Something powerful is coming.

59 EXT. OCEAN - NIGHT 59

WIDE SHOT - OCEAN VIEW
as the bowsprit of a schooner, the "Demeter," crashes down
through stormy seas.

60 EXT. DEMETER DECK - STORM CONTINUING 60

SWOOPING CRANE SHOT
Waves crash over the Demeter's gunwales flooding the deck.
A BODY floats by in a rush of water. CAMERA MOVES LIKE WAVE
to ship. The FIRST MATE turns the body over. It has been
mutilated. The Mate retreats, looking wildly about.

61 INT. SHIP'S HOLD - STORM CONTINUING 61

Water streams down spattering like drums on the stacks of
Dracula's boxes. We hold on the label: "SF BILLINGTON &
SON, GOSEWELL RD., LONDON."

DISSOLVE TO:

A62 INSERT - PAINTING OF YOUNG DRACULA A62

SUPERIMPOSE:

B62 INSERT - MAP OF LONDON

DISSOLVE TO:

62 EXT. DEMETER - STORM CONTINUING 62

HIGH ANGLE - CAMERA SWOOPS DOWN
The CAPTAIN exits from below. The mad First Mate grabs
him--they hear the lone agonized HOWL OF A WOLF. CAMERA
FLIES INTO WATER as the mad sailor leaps crazed overboard
into the stormy sea. FRAME IS FILLED WITH WATER.

63 INT. SEWARD'S ASYLUM - STORM CONTINUING 63

HIGH ANGLE SHOT - CAMERA SWOOPS DOWN
on INMATES as they tear at each other and their barred
windows. TWO KEEPERS hose water on them. We end CLOSE on
one inmate, calm and alert: Renfield.

SEWARD (V.O.)
...The case of Renfield grows more
interesting...

SUPERIMPOSE:

64 INT. SEWARD'S OFFICE - STORM CONTINUING

64

CLOSE SHOT
An Edison cylinder recorder.

- a. MED. CLOSE UP - JACK SEWARD
dictating into the recorder. He is preparing an injection.

SEWARD
(dictating)
...Yet there is method in his
madness with his flies and
spiders. Had I the secret of
even one such brilliant mind--the
key to the fancy of one lunatic--
(a rush of sorrow)
Lucy...since my rebuff, nothing
seems of sufficient importance.
Work is my cure. If only I had a
strong cause as my poor mad
friend, Renfield...

Seward ties off his arm. The injection is for himself. We
MOVE IN on him; he swoons as the drug courses his veins; his
face contorted. THUNDER ROLLS. LIGHTNING!

65 EXT. DEMETER - STORM CONTINUING

65

CAMERA FLIES WITH THE WATER
The Captain lashes himself to the wheel.

- a. SHIP'S LOG - PROJECTED
onto the sail: "Log of The Demeter 18 July."

CAPTAIN (V.O.)
"I dared not go below, I dared
not leave the helm; so here all
night I stayed..."

66 INT. SHIP'S HOLD - STORM CONTINUING

66

TRACKING SHOT ALONG CARGO
Water streams down spattering on the stacks of cargo and
coffins. We see the floor, rats, and end on one coffin.

CAPTAIN (V.O. cont'd)
...and in the dimness of the
night I saw it-- Him!

The lid suddenly explodes back, revealing:

- a. DRACULA IN DAY COMA
His mouth red with the blood he has gorged. He is a CHRYSALIS in the shape of a man: shining, translucent, pulsing with life. We see an umbilical cord.
- b. CLOSE SHOT - HAND
An incredible metamorphosis is beginning. Fresh muscle, new bone, blood vessels constitute before us.
- c. WIDER SHOT
Dracula rises, stalking more blood.

67 EXT. DECK - STORM CONTINUING

67

CAMERA FLIES WITH THE WATER
to VIEW ON THE CAPTAIN lashed to the wheel. Suddenly, he looks in horror. The mast breaks, the sail comes down and we see the SHADOW of a wolf monster leap upon him, tearing at his throat.

- a. CLOSE SHOT - CLAWED HANDS
at the Captain's throat. New skin forms over the muscle and bone. Shaggy hair of the beast transforms; gray to shiny black.
- b. VIEW ON SAILS
Blood splashes onto the sail. A wave of storm water floods the deck--blood red!

68 EXT. HILLINGHAM - STORM CONTINUING

68

WIDE SHOT
The front of Hillingham in the storm.

69 INT. LUCY'S BEDROOM - STORM CONTINUING

69

ANGLE ON WINDOW
It blows open. Curtains fly in. Mina enters from right, in her bedclothes. We PAN HER to the bed.

MINA

Lucy--are you all right--

She can't see in the dark. She feels the bed--empty.
Covers tossed on the floor. She walks to the open window.

- a. CLOSE UP MINA
Fearing the worst, she peers out the window.

- 70 EXT. HILLINGHAM - STORM CONTINUING 70
- MINA'S POV - WIDE SHOT
Ascending the long steps to the cemetery, Lucy, a white gowned figure-- DOUBLE-EXPOSURE: Dracula's face.
- 71 EXT. CEMETERY STEPS - STORM CONTINUING 71
- TRACKING LUCY 3/4 BEHIND HER
Sleepwalking.
- a. CLOSE UP TRACKING IN FRONT OF LUCY
Serene smile. Oblivious to the winds ripping at her.
- 72 EXT. LONDON DOCKS - STORM CONTINUING 72
- ANGLE ON DOCKS - FOG
Something in the fg., dark. Great streaking hollow sounds boom overhead, as lightning flashes. The fog suddenly clears, and the Demeter's SAILS move in from L to R, lit from the back. THREE DOCK WORKERS stand in the fg. The great SHADOW of a wolf leaps from the bow into the water, a big splash in the fg. The dock workers jump back in terror.
- 73 EXT. HILLINGHAM CEMETERY - STORM CONTINUING 73
- LOOSE TRACKING SHOT
Mina emerges from the fog wrapped in a shawl, fighting wind and spray. She comes closer and walks into her CLOSE UP. She stops dead as the HOWLING reaches her--
- MINA
Lucy! Lucyyyy!
- A stab of lightning illuminates the cemetery--
- a. MINA'S POV - WIDE SHOT (head-on)
Lucy's white figure is splayed wanton in a stone seat. Her arms pinned back, her hips undulating wildly. A dark figure, erect like a wet man or beast bends over her--
- b. MED. CLOSE UP
Mina in the mist, watching.
- c. MED. TWO-SHOT - DRACULA AND LUCY
Then he rears up and turns, staring with flashing red eyes--
- d. DRACULA'S POV - PIXILATION
Mina moves in slow fluid movements. Blood glowing in her veins like lava. Churning with life. Her breathing and heartbeats amplified. The VIEW MOVES INTO HER.

DRACULA (V.O.)
No...do not see me--

- e. CLOSE UP DRACULA
Very emotional about seeing her; almost stunned.
- f. HIS POV OF MINA
Explosion of lightning, blinding the view. FRAME GOES WHITE.

74 EXT. CEMETERY - STORM CONTINUING

74

MINA'S POV - MED. SHOT
Lucy alone, breathing in heavy orgasmic gasps; robe spread revealing her breasts--her thighs. Mina runs into the POV, wraps her shawl about Lucy pinning it at her neck. TRACK IN as she shakes Lucy hard, waking her in a half-dreamy state.

LUCY
His eyes...eyes...

MINA
It's all right. You were dreaming--
walking in your sleep again.

LUCY
Please don't tell anyone--please.

MINA
Shush up. Let's get you home.

Mina stands her up, we TRACK BACK as she takes Lucy home. The VIEW ALTERS, revealing Dracula, from his back, watching them, still paralyzed by emotion.

FADE OUT:

75 FADE IN: EXT. CASTLE BATTLEMENT - DAY

75

WIDE TRACKING SHOT
Harker tries to escape by daylight. Surprisingly, the Brides come INTO FRAME from all directions. They are more voluptuous than ever, beautiful women.

- a. MED. CLOSE UP HARKER
His reaction.

YOUNGEST
Don't leave ussss. You want
ussss.

- b. MED. WIDE SHOT
Gradually, he resists their enticements.

HARKER (V.O.)
 The power of these things--these
 insatiable creatures is greatest
 at night, but make no mistake
 about it...

Harker, with the last of his strength, lifts himself over
 the battlement, away from the Brides.

c. MED. WIDE SHOT

Harker slides down the precipice to freedom.

HARKER (V.O.)
 They can move about in the
 daylight...

DISSOLVE TO:

76 EXT. CARFAX ESTATE - DAY

76

CLOSE SHOT

A coffin on crane, we see the Billington logo. The coffin
 SWINGS AWAY FROM CAMERA, CAMERA MOVES BACK AND UP so that we
 see from HIGH ANGLE LORRYMEN unloading coffins from 2
 delivery wagons marked Carter, Patterson & Son, and taking
 them into the Carfax Chapel.

HARKER (V.O. cont'd)
 ...Although they weaken in the
 daylight, as do most evil things,
 they are still a dangerous foe...

77 INT. CARFAX CHAPEL - DAY

77

WIDE LOW ANGLE

The coffins lined up in the ruined chapel. We TRACK along
 them and TRACK IN on the royal seal of Dracula's coffin.

78 EXT. LONDON STREET - AFTERNOON

78

DRACULA'S POV - TRACKING (PATHE CAMERA)

Scanning the rush of humanity out for a Sunday stroll.
 WOMEN in great hats parade by with and without GENTLEMEN.
 Each woman steals a glance at us, looking INTO THE LENS.

a. CLOSE UP - YOUNG DRACULA

In broad daylight! Positively the most dashing, handsome
 man on the street. His eyes hidden behind the newest
 fashion--tinted glasses. He smiles perfect white teeth--
 tipping his hat to each woman who catches his eye.

b. MED. WIDE SHOT - DRACULA

As he walks he avoids direct sunlight.

- c. DRACULA'S POV - WOMEN GETTING INTO A HANSOM
Dracula ENTERS FRAME.

DRACULA
Good day, Ladies. It is true
that London has the most
beautiful women in the world--

The women titter quite improperly as Dracula opens a
horsedrawn hansom for them. The GENTLEMAN with the women
frowns--

GENTLEMAN
Haven't you Italians any manners--

The hansom leaves.

- d. CLOSER SHOT ON DRACULA
His eyes are following someone.

DRACULA
My love...see me now...

- e. DRACULA'S POV - MINA IN THE CROWD
(Long lens, high speed 24-40, bg. goes darker, compensate by
putting light on Mina.) Tense, preoccupied as she hurries
through the crowd. Her eyes meet his. She looks
immediately away. Something compels her to look again.
She abruptly enters an apothecary.

79 EXT. APOTHECARY - DAY

79

DRACULA'S POV - JUMPING CLOSER TO WINDOW
We see Mina pay for a bottle of laudanum. We can see
reflections in window of the crowd but don't see Dracula's.

- a. CLOSE SHOT
Dracula watching Mina.
- b. SINGLE ON MINA INSIDE APOTHECARY
She exits into TWO-SHOT, bumping right into...Dracula. The
bottle drops--CAMERA PANS WITH THE BOTTLE and Dracula's hand
catches it. (Somebody else's hand; Dracula doesn't move.)
We COME UP with the medicine back into the TWO-SHOT.
- c. OVER SHOULDER MINA ON DRACULA

DRACULA
My humblest apologies. Forgive
my ignorance. I am recently
arrived from abroad and do not
know your city. Is a beautiful
lady permitted to give a "lost
soul" directions?

d. OVER SHOULDER DRACULA ON MINA

Mina is intrigued by his manner and voice but is properly put off.

MINA

I should think not. You may purchase a street atlas for six pence. Good day.

e. TWO-SHOT

She holds out her hand. He almost grasps with his trembling hand, then realizes he has her medicine.

DRACULA

To "see a sick friend" no doubt?

MINA

That is hardly your business.

DRACULA

I have offended you. I am looking for the cinematograph. I understand it is a wonder of the civilized world.

MINA

I must go. If you will excuse me?

We TRACK WITH MINA. She pushes by him and walks away.
We STAY ON DRACULA as he bows politely, letting her go.

f. DRACULA'S POV - MINA WALKING AWAY

g. EMPTY SHOT

Mina ENTERS FRAME. CAMERA PULLS BACK in front of her to reveal Dracula in the fg. Mina is shocked, indignant.

DRACULA

A woman so lovely should not be walking the streets of London alone.

He takes her arm, guiding her away. We MOVE A LITTLE with them. She jerks free, so angry she's aroused.

MINA

I will most certainly not be escorted by any man who has not been properly introduced.

DRACULA

Such impertinence. How refreshing.

h. OVER SHOULDER DRACULA ON MINA

MINA
Do I know you, Sir? Are you
acquainted with my husband? Shall
I call the police?

i. OVER SHOULDER MINA ON DRACULA

DRACULA
Husband? Forgive my manner of
rudeness. I am but a stranger in
a strange land. I shall bother
you no more...

He bows, defeated, and turns to leave.

j. CLOSE ON MINA

Mina is confused, fighting against every rule of decorum--

MINA
Sir, I...

k. ON DRACULA

He turns back, grinning like a lovesick schoolboy--

DRACULA
Please. Permit me to introduce
myself. I am Prince Vladislaus of
Szeklys.

We TRACK in front of Dracula to TWO-SHOT with Mina.

MINA
What an unusual name. And a
"Prince" no less.

DRACULA
(swashbuckling bow)
A meaningless title. Your
servant.

l. MED. CLOSE UP - MINA

MINA
Wilhemina Murray--

She starts to curtsy--Dracula stops her.

m. TWO-SHOT

DRACULA
It is I who am honored, Madam
Mina.

She allows a tentative smile, charmed and disarmed. We see them turn and go back in the direction they came from and the CAMERA BOOMS UP to see Prince Dracula, barely containing his joy, escort Mina into the swirl of life on the streets of London. Streetlamps are being lit. Big Ben chimes.

A80 EXT. HILLINGHAM ESTATE - EVENING

A80

SUPERIMPOSE on sky:

Facsimile of letter, Arthur Holmwood to Dr. Seward, painted on glass.

HOLMWOOD (V.O.)

"Lucy is ill--no special disease but she looks awful--worse every day. I am filled with anxiety. I must not hesitate to ask you to see her, old friend. Holmwood."

a. WIDE SHOT

Seward exits a hansom.

80 INT. CONSERVATORY - EVENING

80

MED. SHOT - LUCY

standing in front of a mirror by the window, as a WOMAN fits her wedding dress. She turns, bubbling delight... We TRACK TOWARDS HER.

LUCY

Jack--brilliant Jack. Do you like it?

She spins for approval; her skin a chalky white, weight loss frightening. Gaunt, cheeks sunken in, receding gums, but very sexy. The early stages of vampire transformation. She opens her arms. Seward ENTERS FRAME, shocked at her appearance. He takes her hand instead of her kiss and leads her to the chaise, ending in WIDER TWO-SHOT.

SEWARD

Lucy, your fiance is very worried about you. He asked that I see you. I assure you, a doctor's confidence is sacred. I must have your complete trust.

a. CLOSER TWO-SHOT

Lucy fondles a black velvet choker around her neck. She reclines on the chaise, hiding her eyes in her hands.

LUCY
 Help me--Jack. Please, I don't
 know what's happening to me--I
 can't sleep. I see things in the
 dark plain as day--and I'm--
 starving--but I cannot bear the
 sight of food--Help me--

She gasps, unable to breathe, clutching Seward.

- b. MED. CLOSE SEWARD
 preparing the injection. CAMERA MOVES BACK to include Lucy
 as he jabs the shot in her arm, rocking her like a baby,
 trying to comfort the one he loves but has lost. Lucy
 moans--the drug taking effect.

DISSOLVE TO:

A81 INT. HILLINGHAM FOYER - EVENING

A81

MED. WIDE - LOW ANGLE
 Holmwood arrives concerned, wearing hunting clothes. He is
 usually accompanied by his INDIAN FOOTMAN. Seward is coming
 out of the conservatory. CAMERA TILTS UP.

HOLMWOOD
 Jack, what do you make of it?

SEWARD
 Perhaps it's something mental.

HOLMWOOD
 Blast you doctors, "mental."

- a. ON SEWARD OVER HOLMWOOD

SEWARD
 She complains of dreams that
 frighten her, but cannot remember
 them. I am about to cable
 Abraham Van Helsing.

- b. ON HOLMWOOD OVER SEWARD

HOLMWOOD
 Your teacher, Jack. The
 metaphysician-philosopher...

SEWARD
 He knows more about obscure
 diseases than any man in the
 world.

HOLMWOOD
Do it man, bring him here.
Spare no expense.

They write out the cable.

B81 INT. CONSERVATORY - EVENING

B81

CLOSE UP LUCY
on the chaise, sleeping fitfully, moaning. We TRACK IN A
LITTLE as her hand rests on the choker riding it up,
revealing two red marks.

- a. EXTREME CLOSE UP - THE WOUNDS
Two surgical wounds. We TRACK IN on the wounds:

DISSOLVE TO:

81 INT. EARLY MOVIE THEATER - EVENING

81

EXTREME CLOSE UP - EYES OF A WOLF
We PULL BACK to see the PROJECTION of a great gray wolf
leaping at us snarling--gnashing at the bars of his cage--

- a. WIDE SHOT
We are in an early movie theater. Guests stand together in
the small dark room, marveling at the screen, an early short
subject now depicting animals at the zoo.
- b. MED. TWO-SHOT
We MOVE IN on Mina, standing tentatively close to Dracula.
He refers to the illusion on the screen.

DRACULA
There is much to be learned
from beasts--

- c. ON MINA OVER DRACULA
Mina becomes nervous, flustered.

MINA
I must go--

- d. CLOSE TWO-SHOT
She turns to leave, but he is more aggressive. His hand is
suddenly holding her.

DRACULA
Come. They have other exhibits.
Those that are only shown to
certain clientele.

MINA
I can't--I shouldn't have stayed
this long. Please.

- e. MED. WIDE SHOT
She starts to leave. He takes her forcefully, pulling her deeper into the shadows of the cinematograph.
- f. MOVING CLOSE SHOT
Dracula clasps his gloved hand tight over Mina's mouth as he silently drags her away from the other people.

DRACULA
(whispered intensely)
You mustn't stir--you mustn't
make a sound. You are safe with
me as you ever will be.

Gently he raises his gloved hand from her mouth. She inhales as if to scream; once again he clasps her mouth shut and drags her out.

A82 INT. BACK HALLWAY - NIGHT

A82

NEW VIEW

As Dracula drags Mina across the back corridor, past the garbage cans and to the most private part of the makeshift theater. The strange lurid shadows of the show in the bg.

- a. CLOSE SHOT
Mina's feet dragged under a curtain.
- b. TWO-SHOT SILHOUETTE
A train rushes toward the audience at great speed; they gasp.
- c. CLOSE UP DRACULA
looking at her. Holding her mouth.
- DRACULA
Your youth thrills me; your
beauty.
- d. CLOSE UP MINA
Horrorified. She is praying. Her eyes catch his; she gasps.

MINA
Satan!

DRACULA
If I wished evil for you, you
would have already been drained
of your life. No, for you--I am
only good.

- e. MED. WIDE SHOT
Mina is breathing heavily--frightened and excited as his hands search out the shape of her body.

MINA
No--please, stop.

BACK TO DRACULA
Greatly moved, she is familiar to his touch.

DRACULA
I have longed for you--needed you.
(whispers some Romanian
words of endearment)

BACK TO MINA
Her emotions bursting out. She instinctively writhes and
moves at his loving touch.

MINA
(responding)
My God, who are you? How you
speak to me.

She closes her eyes, almost in a faint, praying intensely.

f. CLOSE TWO-SHOT
Mina's eyes are closed. Dracula turns away from her toward
CAMERA; his great fangs fully extended like a serpent's.
He bends close to her, his fangs about to sink into her
pulsing neck. Her prayers are replaced by whispered sounds
of passion. Dracula is astonished at the emotion he feels.
Once again he bends over her ready to sink his fangs into
her warm flesh but he is paralyzed with emotion; his fangs
disappear.

DRACULA
Yes, you are she; heart beating,
warm, alive...

He cradles her with great longing and affection, whispering
softly.

DRACULA
How dear to me--the one I lost.
Alive again.

He kisses her passionately; a living human kiss. She
responds.

g. MED. WIDE SHOT
Their subconscious, distant love consumes them in passion.

B82 EXT. LONDON STREET - NIGHT

B82

TRACKING SHOT
They walk together in the moonlight. She is emotional and
frightened, but walks quickly and surely; apart from him.

Others in the street do not pay attention to them, but walk by.

MINA
Are you letting me live?

DRACULA
Yes. You are free.

MINA
I shall scream out for the police.

DRACULA
I think you shall not.

MINA
(shamefully)
No--I am guilty as well. I gave myself to you--

Dracula gestures, and a rich, black coach silently appears; the door open and ready for her.

C82 INT. COACH - NIGHT

C82

VIEW FROM INSIDE COACH
on Mina standing there, sobbing, looking into the most luxurious coach interior.

DRACULA (O.S.)
(hypnotic)
Come--come, my beloved.

Like Cinderella she waits and ponders her emotion. Then she steps inevitably into it. She turns, as the door closes and the coach is off.

- a. VIEW ACROSS HER TO DRACULA
Dracula is there; warm, almost glowing.

D82 EXT. STREET - NIGHT

D82

VIEW ON HORSES HOOVES
moving on cobblestones.

E82 INT. COACH - NIGHT

E82

INSIDE THE CARRIAGE
Mina once again collapses into his embrace; he kisses her gently as a human lover, and once again she is aroused. They cannot help themselves but make love again in the rocking coach.

82 EXT. SKY - NIGHT 82
CLOSE SHOT - THE FULL MOON

83 EXT. HILLINGHAM - MOONLIGHT 83
WIDE SHOT
They alight in front of the great house. All propriety and decorum. Moonlight glowing about them. We TRACK WITH THEM into a TWO-SHOT FAVORING MINA. Dracula kisses Mina's hand. Silence. He savors the moon. A rush of sexual adrenalin. Her face flushed, unable to contain her excitement. She stops and turns back--

a. MINA'S POV
Dracula is gone.

FADE OUT:

OVER BLACK, WE HEAR:

DRACULA (O.S.)
Oh God, how you play with your
wretched creature.

A84 FADE IN: INT. LABORATORY - DAY A84
MICROSCOPIC VIEW OF BLOOD
Pulsing. Cells churning. Corpuscles battle attacking
a foreign cell.

VAN HELSING (V.O.)
Ah--you see--witness the
struggle. The great mystery of
life and death--continues--

We go QUICK OUT OF FOCUS and we START OUT OF FOCUS on:

- a. EXTREME CLOSE UP
An eye.
- b. CLOSE SHOT - EYEPIECE OF MICROSCOPE
We PULL BACK WIDE so that we see the room. Another student puts his eye on the microscope.
- c. LOW ANGLE CLOSE UP
ABRAHAM VAN HELSING lecturing a handful of STUDENTS around his microscope. "The poise of his head indicates thought and power...sculpted in mystery and kindness...dark blue eyes quick and tender or stern with the man's moods."

VAN HELSING
The key to all life and death
lies here...

We PAN to his thumb; he slits it with a lancet.

VAN HELSING (cont'd)
Blood is life and gives life.

- d. CLOSE UP BAT
- e. VAN HELSING'S BLEEDING HAND
goes into a cage holding two small bats. The creatures fix themselves to his hand and suck his blood.
- f. VIEW ON STUDENTS
they react; audible shock, as Van Helsing agitates the bats.
- g. LOW WIDE ANGLE VAN HELSING
He seems to enjoy the sucking.

VAN HELSING
The tropical Pampas vampire bat
must consume ten times its weight
in fresh blood each day, or its
own blood cells will die. Cute
little vermin.

He revels in his effect on both bats and students.

- h. VAN HELSING'S HAND AND THE BATS
Jerking his hand away, he teases the bats with his bloody fingers. As he teases the bats, we TILT UP TO HIS FACE.

VAN HELSING
Yet--is fresh blood enough to
prolong life?

- i. VIEW ON DOOR
An ASSISTANT enters, holding a telegram. Assistant comes over to Van Helsing. Van Helsing walks to camera into CLOSE UP, and reads the telegram.

DISSOLVE TO:

84 EXT HILLINGHAM - NIGHT

84

WIDE LOW ANGLE
Dense fog has set in. A coach stops in front of the house. Van Helsing steps out carrying a valise. We see his shadow on the wall. The coach leaves, revealing Van Helsing standing there.

- a. SUPER: TELEGRAM, LONDON TO VAN HELSING, AMSTERDAM

SEWARD (V.O.)

Dear Professor, come at once; do not lose an hour. A dear friend near death; disease of the blood unknown to all medical theory. I am in desperate need. Jack Seward.

85 EXT. LONDON/HILLINGHAM - NIGHT

85

DRACULA'S POV - PIXILATION SHOT

Starts on London streets, we see some rats and cockroaches scurrying by.

PIXILATION POV

continues to Hillingham, moves through the garden past a dead bird under a bush. It leaps and glides to Lucy's balcony window.

86 INT. LUCY'S BEDROOM - DAY

86

TIGHT TWO-SHOT

of Seward and Lucy; she's in bed sleeping, he's feeling her pulse, extremely worried. The LIGHTS DIM on Seward, as he exits. We MOVE INTO CLOSE UP ON LUCY.

87 EXT HILLINGHAM - NIGHT

87

HIGH ANGLE

looking down on Van Helsing. He remains motionless, sensing, listening. Urgency sweeps over him. We PAN WITH HIM as he ascends the steps hurriedly.

88 INT. LUCY'S BEDROOM - NIGHT - CONTINUING ACTION

88

MED. CLOSE OVERHEAD SHOT ON LUCY

turned away from camera. She senses the presence and turns over. Her eyes brighten. We PULL BACK as she smiles wantonly and reveals her body. (Note: actors play this scene in quick motion, camera overcranks causing bg. elements to play in slow motion.)

a. REVERSE ON DRACULA

Watching her through the window (miniature window - he fills the frame). Tracing his own hand up his leg to his loin--toying with her like a trained animal--

b. DRACULA'S POV - LUCY

We PAN UP her body as she mirrors him, arousing herself with her own caress. Her hands glide up her body finding her breasts--PAN ENDS on her neck as she removes her choker--stroking her neck slowly with her hands--then faster--ejaculatory--Sexual powers awakened. This is what she has hungered for.

89 INT. HILLINGHAM - ENTRANCE HALL - CONTINUING ACTION 89

STEADICAM WIDE SHOT

We see Van Helsing enter in far bg. from right and Seward enter from left. CAMERA MOVES FAST with Seward leading us into a TWO-SHOT.

SEWARD

Professor Van Helsing. How good of you to come.

Van Helsing, set in his eccentric ways, doesn't shake hands, but rather places his gloves and hat in Seward's care and immediately surveys the house with his sixth sense. Already fearful of the power he is up against--

VAN HELSING

I come to my friend in need when he calls--Jack--tell me everything about your case.

90 INT. LUCY'S BEDROOM - NIGHT - CONTINUING ACTION 90

DRACULA'S SHADOW APPROACHES LUCY

as he comes down on her and takes her. We see the seduction in SHADOWS. In the fg. we see a vase of flowers wilt and die before our eyes

91 INT. HILLINGHAM MAIN ROOM - NIGHT 91

TIGHT TWO-SHOT FROM HIGH ANGLE

looking down at Van Helsing and Seward, deep in conversation. Shadows of the blossoms are cast by the moon onto the floor. Suddenly, Lucy's ORGASMIC WAIL echoes down the stairs. We PAN THEM RUNNING to the staircase.

92 INT. HALLWAY - CONTINUING ACTION 92

STEADICAM TRACKING BEHIND THEM

running to Lucy's door. Lucy's wanton moans repeat again building to a passionate female climax--SHOT CONTINUES INTO: Lucy's bedroom -- past Van Helsing and Seward to the open window, curtains flapping.

93 INT. LUCY'S BEDROOM - CONTINUING ACTION 93

LOW ANGLE

Lucy in fg., lies sprawled on her bed. A small pool of blood caking on a pillow. Her gown torn open to her waist. Van Helsing covers her. Her chest heaves struggling to breathe. He checks her pulse--her jugular. The black choker hinders him. He slides it down--

- a. VAN HELSING'S POV
--revealing the two small punctures. We TRACK IN CLOSE to the wounds. Fresh. Larger. Worn with repeated use--

- b. LOW ANGLE CLOSE UP - VAN HELSING
His expression tells all. He knows. He knows!

VAN HELSING
There is no time to be lost. There must be transfusion at once.

- c. CLOSE ON VAN HELSING'S BAG
as he pulls out implements. PULL BACK TO TWO-SHOT to see Seward and Van Helsing preparing for transfusion.

SEWARD
You've perfected the procedure?

VAN HELSING
I've experimented with Landsteiner's method. If hemolysis occurs in the donor serum, the red blood cells will burst--she could die...

SEWARD
She will die if we don't try.

- d. VIEW ON DOOR
Holmwood rushes in in his hat and topcoat. PULL BACK to see Van Helsing tying off Lucy's arm.

HOLMWOOD
--What the bloody hell?! What are you doing to my Lucy!

He grabs at Van Helsing. Seward pulls him back. Van Helsing looks at Seward, then at Holmwood.

VAN HELSING
Ah, the fiancee.

SEWARD
He's trying to save her, Art. It's Professor Van Helsing.

- e. MED. CLOSE SHOT VAN HELSING

VAN HELSING
(calm, in charge)
The young miss is very bad.

- f. VIEW ON HOLMWOOD
Seward at his side.

HOLMWOOD

My life is hers. I would give
my last drop of blood to save
her.

BACK TO VAN HELSING

He holds up two ghastly needles in each hand connected by
tubing and a bulb pump.

VAN HELSING

(sadistic chuckle)

I do not ask as much as that, yet.

BACK TO HOLMWOOD

He grows faint. Seward is irritated by his lack of will.

g. WIDE 4-SHOT

Seward sits Holmwood down, ties off his arm with a jealous
jerk and thumps up a vein. He jabs Holmwood with the large
needle, as Van Helsing inserts the large needle into Lucy's
arm. She quivers in brief pain--still unconscious.

h. CLOSE SHOT

The needle in Holmwood.

i. CLOSE UP SEWARD

inwardly enjoying the pain he's inflicted in Holmwood.

j. EXTREME CLOSE UP

Blood traveling in the tube; feeding life into Lucy.

k. MICROSCOPIC SHOT OF BLOOD (OXFORD SCIENTIFIC)

We HEAR the force like a raging torrent of water crashing
down.

DISSOLVE TO:

94 INT. CARFAX - NIGHT

94

CLOSE UP DRACULA

resting in his box. Wet lips red with life. Hunger sated.
Rivulets of blood flow from his mouth.

SUPERIMPOSE:

95 INT. HILLINGHAM - DAY

95

CLOSE UP - FACE OF MINA

in a mirror, at her vanity.

MINA (V.O.)

"Diary again... Lucy has had
another setback. I loathe to see
her pain... Thoughts of my "sin"
consume me.

(MORE)

MINA (cont'd)
I think of nothing else. Twice he
has invited me to dine with him
and twice I have refused. Forgive
me my Jonathan, I confess I...want
to see the Prince again."

DISSOLVE TO:

96 INT. RULE'S CAFE - NIGHT

96

TRACKING SHOT

We start on the mirrored wall, MOVING to the CHORUS GIRLS
and ACTRESSES dining discreetly with their GENTLEMEN
ADMIRERS; GERMAN DUKES, AUSTRIAN COUNTS, ENGLISH ROYALTY,
the like in this famous Bohemian supper club. Absinthe
abounds, the "Green Fairy" liquid drug of choice. We end on
MED. WIDE SHOT of OSCAR WILDE with SIR HENRY IRVING and BRAM
STOKER as Wilde finishes a romantic poem.

a. MED. SHOT - PEOPLE APPLAUDING

One of which is Dracula, in classic military evening dress.
Seated next to him is Mina. We TRACK IN ON HIM. Dracula's
handsome pallor and tinted glasses draws women's glances.

DISSOLVE TO:

97 INT. PRIVATE DINING ROOM - LATER

97

MASTER - VIEW ON WINDOW

Rule's Cafe in the bg., through the frosted glass. We PULL
BACK into the private dining room and see big in the fg. a
bottle of water come into view. A hand pours the water over
a sugar cube on silver apparatus into a glass of absinthe
turning the absinthe a milky green. We MOVE WITH THE GLASS
TO MINA'S LIPS AND PULL BACK MORE to see her close her eyes
and drink it.

MINA

I've never been in such a...swirl.

She stands. We PULL BACK to 50-50 TWO-SHOT of Mina and
Dracula. We PULL BACK MORE TO REVEAL THE ROOM.

DRACULA

Absinthe is the aphrodisiac of
the self.

Dracula gets up, covers her lips and sits her down again.

DRACULA

The "green fairy" who lives in
the absinthe wants your soul.
But... you are safe with me.

MINA
Your voice...so... familiar...
like a voice in a dream you
cannot place... It comforts
me...when I am alone.

Their eyes meet, both lingering too long.

MINA
Tell me... tell me of your home.

a. CLOSE UP DRACULA

DRACULA
The land of my ancient fathers is
rich in fable and lore. The most
beautiful place in all creation.

b. CLOSE UP MINA

MINA
Yes...it must be. A land beyond a
great vast forest...surrounded by
majestic mountains...lush
vineyards, with flowers of such
frailty and beauty as to be found
nowhere else--

Mina swirls her green absinthe in the candlelight, hypnotic.

- c. CLOSE ON MINA'S GLASS
in front of her face. We MOVE IN CLOSER to see Mina's face
distorted by the green liquid. She lowers the glass.
Behind her, the reflection in the mirror changes to a view
of the mountains and vineyards of Dracula's homeland
(diorama behind 50/50 mirror). We SUPERIMPOSE: A view of
the Carpathians, the sun in the sky... We DISSOLVE TO:
- d. EXTREME CLOSE UP - MINA'S EYE
We PULL BACK, the mirror is restored, and Dracula ENTERS
FRAME close to her.

DRACULA
You describe my home as if you...
had seen it firsthand...

Their eyes meet, both lingering too long. His eyes FLASH
RED; his hunger ignites. He caresses her neck--she lets him.
She puts down the glass.

MINA
(giddy laugh)
And what of the Princess?

She gets up, out of frame. We STAY ON DRACULA.

DRACULA
Princess?

e. MED. SHOT ON MINA'S BACK
She looks out into the main room.

MINA
There is always a Princess--

She turns to him. (IMAGES to be PROJECTED on window --
maybe she sees Elizabeth jump.)

MINA (cont'd)
--with flowing hair the color of
autumn, the haunting eyes of a
lustful cat, with gowns flowing
white, her face a...
(lost in hallucination)
...a river. Her river...

Mina smiles aloof, lost in the absinthe dream trying to
decipher sensations surging through her.

MINA
I must sound terribly foolish.
The absinthe...you think me
ridiculous.

f. SINGLE ON DRACULA
He gets up, and we PAN and TRACK HIM TO A TWO-SHOT WITH
MINA. She clutches him, arms holding him.

DRACULA
There was a Princess.
(pained silence)
Man's deceit took her from her
ancient Prince. She leaped to
her death in a river. It is
called the Arges... "River
Princess."

He stands behind her (close to her neck) as they look out
into Rule's.

DISSOLVE TO:

98 INT. RULE'S - NIGHT

98

360 TRACKING SHOT AROUND MINA AND DRACULA
waltzing. Hundreds of candles flicker in the dark bg.
With each turn, Dracula becomes more fluid and comfortable
in Mina's arms and she in his. She is awakening his dead
soul. We MOVE IN CLOSE on Mina and Dracula waltzing. He
lifts her eyes to his--Mina's desire awakened by...a
monster.

DISSOLVE TO:

99 EXT. WOODS - NIGHT

99

HARKER CRAWLING

We are on his back, as he climbs up a hill through a rush of mud and rain, drowning, sinking, dying. The CAMERA TILTS UP, comes over the edge of the hill. Through the rain Harker sees a cross! Glowing; it's a window! A door!

100 INT. CONVENT HALLWAY - NIGHT

100

WIDE SHOT

We hear pounding on the door. A NUN comes down the hall, then ANOTHER NUN, and we SLOWLY TRACK WITH THEM to the door. They slide open a small hatch. Lightning flashes, revealing the tormented face of Harker. He offers handfuls of ancient golden coins, pushing them through the small hatch.

HARKER

...the devil. He is the demon himself. Stop him--I must kill him...I will kill him.

a. CLOSE SHOT

The gold coins falling on the ground.

b. MED. SHOT - MORE NUNS

rush up, opening the door. Harker collapses into their arms.

FADE OUT:

101 FADE IN: EXT. HILLINGHAM - DAY

101

CAMERA ON TERRACE - LOOKING DOWN

We PAN MINA running through the garden, a letter in her hand; her excitement building, beside herself--

MINA

--Lucy--LUCY!--

She runs up steps.

MINA

Lucy--Jonathan is safe! Oh.

a. MED. TWO-SHOT

Van Helsing, Seward and Quincey are on the terrace, looking grave. Mina enters into 3-SHOT.

VAN HELSING

Ah, Miss Mina, dear friend to our Lucy.

b. CLOSE 3-SHOT

MINA
(taking his hand)
Dr. Van Helsing. How is she?

VAN HELSING
She is still very weak. She tells
of your worry for our Mr. Harker.
I worry too--for all young lovers.

BACK TO MED. 3-SHOT
Mina enters Lucy's room through terrace doors.

102 INT. LUCY'S BEDROOM - DAY

102

MED. WIDE SHOT - LUCY
Sleeping. She has a look of death about her. A vase of
white flowers is on the table next to her bed. Mina enters
frame into TWO-SHOT, about to burst in spite of her shock at
Lucy's degenerative state. She takes Lucy's hand--Lucy
stirs awake. CAMERA MOVES IN ON LUCY.

LUCY
Mina...where have you been?

a. CLOSE UP - ON MINA OVER LUCY

MINA
(avoiding question)
You're freezing cold, Lucy--

Mina rubs Lucy's hands, working circulation into them.

BACK TO LUCY

LUCY
(weakly, but ever the
coquette)
You're so warm...Jack Seward and I
played doctor today. Did you meet
him? I told him all about you...

Mina pulls an untouched food tray beside Lucy.

MINA
No, and you are not a lunatic.
You need proper care. Eat your
porridge, Goldilocks--

LUCY
I'm too fat...Arthur loathes me
fat.

She is cadaverous. Mina forces her to eat like a baby.

LUCY
What is it, Mina? You're
different. You look positively...
radiant.

Mina flushes, radiant. Lucy brightens.

LUCY
You heard from Jonathan--didn't
you?

Lucy hugs Mina with failing arms. Tears form slowly down
Mina's cheek. Jonathan? What can she say--or do?

LUCY
I think I am dying, Mina.

MINA
No, dear Lucy--not you.
(trying to cheer her up)
Luce--I've received word from
Jonathan--He's in a convent,
suffering from a violent brain
fever. The good sisters caring
for him say he needs me...

b. HIGHER ANGLE

looking down on Lucy over Mina. Lucy looks Mina squarely in
the eye, her breathing shorter, desperate. We SLOWLY TRACK
IN to a CLOSE UP OF LUCY.

LUCY
Mina--go to him, love him and
marry him right then and there.
Don't waste another precious
moment of life without each
other....

c. 50-50 SHOT - THE TWO GIRLS

We TRACK IN favoring Lucy.

LUCY
Take this, sister...my wedding
gift to you...take it...

She discreetly slides her engagement ring off her bony
finger and curls it in Mina's hand.

d. CLOSE SHOT - THE JEWELRY

Lucy's hands giving it to Mina.

e. CLOSE UP MINA

She is overwhelmed. She shakes "no" repeatedly.

LUCY (O.S.)
Bad luck if you say no.

f. MED. WIDE SHOT

LUCY
(clasping Mina's hands)
Tell Jonathan...oceans of love...
....millions of kisses.

Lucy suddenly SHRIEKS.

LUCY
Is this why I cannot breathe!

She shatters the vase of white flowers.

g. VIEW ON TERRACE DOOR

We see Van Helsing and Seward enter quickly from the terrace.

h. WIDE SHOT - LUCY IN BED (MEN'S POV)

We TRACK IN FAST as Van Helsing and Seward ENTER FRAME, hurrying to Lucy into a TIGHT SHOT ON LUCY OVER THE MEN.

VAN HELSING
It is medicinal--so that you may
sleep well--and dream pleasant--

Lucy tears the flower necklace off laughing derisively.

LUCY
These flowers are common garlic.

i. LOW ANGLE - ON VAN HELSING AND SEWARD OVER LUCY

Van Helsing waves Quincey out as he hovers over her checking her vitals, her receding gums. He gently reveals the punctures on her throat. He shows them to Seward. Seward looks to his mentor for some explanation. Van Helsing turns away, mind racing.

j. EXTREME CLOSE UP - LUCY

We PAN from her teeth to her neck.

k. SUPERIMPOSE: The word "VAMPYRE."

DISSOLVE TO:

103 INT. LIBRARY CUBICLE - NIGHT

103

CLOSE SHOT

A huge dusty manuscript on a reading stand; the title on the cover is "VAMPYRE."

a. HIGH WIDE ANGLE

looking down on Van Helsing at the reading stand. CAMERA SLOWLY BOOMS DOWN as Van Helsing smooths the large volume, using his sixth sense, feeling the power inside. We end on a CLOSE SHOT of the book over Van Helsing's shoulder.

b. LOW ANGLE CLOSE UP - VAN HELSING

Almost hungry, he unlocks the clasp, opens the book, and begins to read the ancient German text:

VAN HELSING

"Here occurred a frightening and shocking history about the wild berserker Prince Dracula. How he impaled people and roasted them and boiled their heads in a kettle and skinned people and hacked them to pieces..."

c. CLOSE SHOT

A 15th century woodcut of Dracula. Van Helsing turns the page to: another woodcut of Dracula, seated at a feast, witnessing mass impalement. We TRACK IN on the drawing.

DISSOLVE TO:

104 omit

105 INT. RULE'S MAIN ROOM - NIGHT

105

WIDE SHOT

Dracula sitting alone at a table set with an elegant meal for two. The MAITRE'D gives him a letter. He opens it, reads.

MINA (V.O.)

My dearest Prince--forgive me.

We TRACK IN to a CLOSE UP of Dracula. Tears in his eyes; each word wrenching him like a wild animal caught in a trap.

MINA (V.O. cont'd)

I have received word from my fiance in Buda-Pesth.

a. CLOSE SHOT - THE LETTER

Tears drop blurring the ink. They are Dracula's!

b. CLOSE SHOT - PURPLE INK STAIN

hitting the page in SLOW MOTION, forming a splat.

DISSOLVE TO:

106 EXT. OCEAN - NIGHT

106

PURPLE SEA - THE WAKE OF A BOAT

moving away. We see a page of diary hitting the water and drifting away. We TILT UP to see the page flying away into the ocean.

- a. MED. WIDE SHOT - MINA
standing on the boat. We TRACK IN A LITTLE CLOSER, and see her methodically tearing out pages and throwing them overboard, watching each memory drift away.

MINA (V.O. cont'd)
I am en route to join him. We
are to be married. Forever your
love, Mina...

She starts to toss his single white kid glove, touching it to her face. Tears finally come. Her inner strength failing, she sobs, closing the door on Dracula...forever...

- b. CLOSE SHOT
The white glove is borne away by the waves.

107 INT. RULES (EXT. CASTLE COURTYARD) - NIGHT

107

RESUME: CLOSE UP DRACULA

Heads in hands, fighting his grief, hiding his tears. Kid gloves stained with blood! He removes them revealing the face of the old Dracula. The animal/wolf that rules him suggested in his features--wolfen--demonic! He jumps up.

- a. HIGH ANGLE SHOT
looking down at Dracula. He roars in the center of the dark courtyard in all his hideous glory summoning the forces of hell. Hundreds of candles around him.

DRACULA
(metallic; from the grave)
Winds! WINDSSS!!

- b. CAMERA ON CIRCLE TRACK
moving faster and faster. Then the CAMERA FLIES UP AND THE CANDLES BLOW OUT.

DISSOLVE TO:

108 INT. CONVENT - HARKER'S ROOM - NIGHT

108

WIDE SHOT

Three NUNS in angelic white hover over a comatose Harker in bed. They wash his wounded body with loving care.

- a. CLOSE UP HARKER
Suddenly he wakes, staring into their angelic faces.
- b. HARKER'S POV - THE NUNS
Their faces transform into the faces of Dracula's brides.

BACK TO HARKER

He panics, crawling backwards in the bed, flattening himself against the wall. He kicks at them, screaming.

c. HIS POV - THE NUNS

Their faces part revealing Mina. She walks into a CLOSE UP, smiling at him. For a moment they just stare at each other; Harker a husk of his former self; Mina putting on her best loving smile.

BACK TO HARKER

He tries to sit. He can't. Mina ENTERS FRAME, and we are ON HARKER OVER MINA as they embrace, both in tears.

HARKER

(deadly earnest)

Wilhelmina...

d. REVERSE - FAVORING MINA

MINA

(heartfelt)

You haven't called me by that name since you asked me to marry...

e. LOW ANGLE 50-50 TWO-SHOT

Harker reaches for his shabby coat folded neatly by his bed. He fumbles madly searching it; finding his tattered diary. We SLOWLY BOOM UP INTO HIGH ANGLE TWO-SHOT ON HARKER OVER MINA.

HARKER

There should be no secret between husband and wife. Mine is here.

(offers it to her)

I do not know if it is real--or the dreamings of a madman.

f. CLOSE UP MINA (HARKER'S POV)

looking up at Mina regarding the journal.

MINA

Then we must both put all secrets behind us. I have nothing to give you, Jonathan, except myself, my life and my trust in you.

We PULL BACK as she tucks the journal under his pillow and kisses him gently on the lips, accepting his proposal.

109 EXT. HILLINGHAM - NIGHT

109

WIDE LOW ANGLE

Van Helsing's coach arrives. It is extremely windy.

110 INT. LUCY'S BEDROOM - NIGHT

110

HIGH ANGLE

Holmwood sits vigil with Lucy who appears near death.
CAMERA BOOMS DOWN as he downs a Scotch, then another.
Winds lash the windows. He loads a brace of pistols.

111 INT. HILLINGHAM MAIN ROOM - NIGHT

111

TRACKING SHOT

in front of Seward and Quincey, as they descend the stairs
into the main room. Quincey is cradling a Winchester.

QUINCEY

Jack--You know I love that girl
same as you.

(facing Seward)

That ole Dutchman know what he's
doin'? He could outspook a Borneo
witch doctor, if ya ask me.

112 EXT. HILLINGHAM - NIGHT

112

VAN HELSING

We PAN HIM over from the coach to Seward and Quincey.
We see the wind blowing their coats. Dead blossoms blow in
a wind around them.

VAN HELSING

Guard her well, Mr. Morris, do
not fail here tonight. We're
fighting an enormous power here.

a. MED. CLOSE UP QUINCEY

Disgusted, ready to punch Van Helsing out.

QUINCEY

You're a sick old buzzard--

b. TWO-SHOT VAN HELSING AND SEWARD

VAN HELSING

And you are a sane man. Both of
you. Hear me out. Lucy invites
the beast into her bedchambers!
She transforms because she suckles
the beast's own diseased blood to
become what it is. A monster...

Quincey looks to Seward for explanation of this nonsense.

VAN HELSING
We may still yet save her
precious soul...
(laughs maniacally)
But not on an empty stomach.
Jack! I starve!

We PAN Seward and Van Helsing to the coach. It speeds away, leaving Quincey behind.

- c. CLOSE ON QUINCEY'S RIFLE
He checks it. We TILT UP to his face, checking the sky.

113 INT. LUCY'S BEDROOM - NIGHT 113

CLOSE UP HOLMWOOD
Holmwood nods off in the chair beside Lucy. His hand goes limp at his side dropping the empty shot glass. It rolls across the floor, bumping against the terrace doors. Winds blow.

114 EXT. HILLINGHAM GROUNDS - NIGHT 114

HIGH ANGLE
looking down at Quincey from Lucy's terrace, as he patrols watching the evil sky. He hears HOWLING! The wind? Dogs? Closer! A wolf? He looks up at the sky.

- a. QUINCEY'S POV - THE SKY
The clouds are frightening, forming into shapes.
- b. MED. CLOSE UP - QUINCEY
He cocks his rifle.
- c. DRACULA'S PIXILATION POV - APPROACHING QUINCEY
The VIEW JUMPS to his rifle then JUMPS to his gleaming knife. Quincey turns, sensing the presence--VIEW RUSHES CLOSER. He aims AT THE CAMERA and fires! The VIEW COMES CLOSER to Quincey--knocking him to the ground.
- d. QUINCEY'S POV - A SHADOWY FIGURE
with red eyes rears on its hind legs and charges upright over him!

115 EXT. HILLINGHAM - CONTINUING ACTION 115

DRACULA'S PIXILATION POV:
up the steps, approaching Lucy's window.

116 INT. LUCY'S BEDROOM - CONTINUING ACTION

116

TWO-SHOT MASTER

Lucy's head leaning back over the bed. We see her body, the window at an angle over her, Dracula in it looking at her. No longer his handsome creature of desire, but the wolfen demon that possesses him.

a. CLOSE UP LUCY

WE SLOWLY PULL BACK from her in a HIGH ANGLE SHOT as she gets ready for Dracula; we see her hunger.

b. VIEW ON HOLMWOOD

He wakes in a daze, disoriented. He looks to Lucy, confused.

c. LUCY'S POV - BALCONY DOOR

MED. CLOSE UP of the demonic Dracula looking at her.

DRACULA

Your impotent men with their
foolish spells cannot protect you
from my power--

He gestures--

d. BACK TO HOLMWOOD

--sending a startled Holmwood crashing against the wall, knocking him unconscious.

117 INT. CONVENT CHAPEL - NIGHT

117

LONG LENS SHOT - A TALL GOLD CRUCIFIX

against the chapel window, beams of light breaking through, as the cross moves toward the altar, carried by a PRIEST. A nuns choir chants God's praises in Latin.

a. TWO-SHOT - HARKER AND MINA

slowly walking towards the altar. We TRACK IN FRONT OF THEM. Mina, her dress simple, her veil sparse, but she is beautiful. She holds Harker's hand helping him walk. He is ashen, gaunt, eyes deepset. They walk through the shadow of the cross. Harker looks up to the cross. Panic wells in his eyes, then he kisses the crucifix around his neck.

118 RESUME: DRACULA & LUCY

118

DRACULA

I condemn you to living death--to
eternal hunger for living blood--

He raises his arms calling forth a tempest. A GREAT GRAY WOLF LEAPS RIGHT THROUGH HIM (OPTICAL FX OR MAGIC MIRROR FX)--as if he were a ghost--

119 RESUME: CHAPEL WEDDING

119

LOW ANGLE AGAINST THE ALTAR
The priest administers the wedding sacrament.

PRIEST
Blood of his blood, flesh of his
flesh...

120 INT. LUCY'S BEDROOM - CONTINUING ACTION

120

ON WINDOW
The Wolf--CRASHES THROUGH THE GLASS into the room--knocking
Lucy back onto the bed. WINDS ROAR!

- a. LOW ANGLE WOLF OVER LUCY
The hunger. Mesmerized, Lucy looks into the eyes of the
beast...Dracula's eyes.
- b. CLOSE UP - EYES OF THE WOLF
- c. MED. CLOSE UP LUCY
Her hand glides to the garland around her neck--and rips it
away revealing her neck and throat--

121 RESUME: CHAPEL WEDDING

121

MINA AND HARKER
They kiss. There is hope in Harker's face...and in Mina's.

122 RESUME: DRACULA AND LUCY

122

WOLF'S POV - MED. CLOSE UP LUCY
Slowly and lovingly, she takes his fur in both her hands and
pulls his great head to her--LUCY'S ORGASMIC WAIL BUILDS AND
BUILDS CONTINUING OVER:

123 RESUME: CHAPEL WEDDING

123

VIEW TO BELFRY
The three bells ringing and swinging TRANSFORM into the
leering faces of Dracula's Brides. LUCY'S WAIL CRESCENDOS!

FADE OUT:

124 FADE IN: INT. HILLINGHAM MAIN ROOM - DAY

124

HIGH OVERHEAD ANGLE
looking down on Lucy, lovelier than ever. We PULL BACK to
reveal that she is surrounded by white satin in a glass
coffin. We see Holmwood and Quincey sitting a vigil, in
tears, behind the head of the coffin. We PULL BACK MORE to

reveal Van Helsing comforting Seward, tears in his eyes. They turn and we PAN WITH THEM as they walk to the conservatory screen, into a TWO-SHOT.

a. ON VAN HELSING OVER SEWARD

VAN HELSING
You loved her deeply and that is
why you must trust me and
believe--

b. ON SEWARD OVER VAN HELSING

SEWARD
(maddened, overwrought)
Believe? How can I believe...

VAN HELSING
(his own agenda)
I want you to bring me, before
night, a set of post-mortem
knives.

SEWARD
(shuddering)
An autopsy? Lucy?--

VAN HELSING
(matter-of-fact)
Not exactly. I want to cut off
her head and take out her heart.

Seward backs away repulsed.

125 EXT. DOVER STATION - SUNSET 125

WIDE SHOT
Late afternoon. A train is stopped at the Dover station.
CAMERA CRANES DOWN as Mina and Harker board the train.
A crush of people coming and going, porters loading bags.

126 INT. TRAIN COMPARTMENT - SUNSET 126

MED. TWO-SHOT
Mina and Harker take their seats.

127 EXT. TRAIN - SUNSET 127

DRACULA'S PIXILATION POV
through crowd, building tension, ending in CLOSE TWO-SHOT
of Mina and Harker through train window. We see Harker
turn and react.

128 EXT. BOARDING PLATFORM - CONTINUING ACTION 128

HARKER'S POV - DRACULA

Standing full in bright sunlight looking right at Harker!
Younger than Harker remembers him. He boards the next car.

129 EXT. TRAIN WINDOW - CONTINUING ACTION 129

OUTSIDE LOOKING IN COMPARTMENT

Harker stands, his legs buckle. Mina catches him, holding
him up. His eyes wild in terror and amazement.

MINA

Jonathan? What is it?

HARKER

(pointing feverish)

It is the man himself. The
Count... He has grown young!
I saw him in broad daylight--

Mina looks out, seeing nothing.

130 INT. COMPARTMENT - CONTINUING ACTION 130

TWO-SHOT

The train WHISTLES its departure. Harker is suddenly
animated, lucid with purpose.

HARKER

Mina, please take my journal--

a. CLOSE ON HARKER'S BAG

He fumbles in his bag, retrieving his journal. PAN WITH HIS
HAND TO MINA. As she takes the journal we PAN UP TO HER.

b. SINGLE ON HARKER

HARKER

If I don't return, read every
word. You will understand...I
pray you will...

c. WIDER TWO-SHOT

Mina starts to speak, but Harker is gone. The train begins
to move.

131 EXT. PLATFORM - SUNSET 131

TRACKING WITH MOVING TRAIN

Dracula steps off the breezeway, Harker hurries into view,
looking around.

- a. HARKER'S POV - DRACULA
heading down the platform, smiles at him, almost beckoning.
Then he disappears in the steam (trap door).
- b. HARKER ON BREEZEWAY
He jumps off the train, following Dracula.
- c. WIDE SHOT - PLATFORM
Steam. Harker runs into frame. He looks around, steam
around him. No Dracula. He turns to camera.
- d. HARKER'S POV - DRACULA
on the train, bowing to him.

132 EXT. HILLINGHAM CEMETERY - NIGHT

132

LOW ANGLE TRACKING SHOT (MAZE)
with the feet of men approaching the crypt. Fog rolls in.

- a. MED. CLOSE SHOT
Lamps flash across the iron gate leading to the family
crypt. Quincey unlocks the gate. Van Helsing leads
Holmwood reluctantly in. Seward follows.

133 INT. CRYPT - NIGHT

133

HIGH WIDE ANGLE
The men enter. It is very cold. The coffin sits on a stone
altar. Seward and Quincey inspect it with their lamps.

VAN HELSING
(a class lecture)
If--Miss Lucy is dead--there can
be no wrong done to her. But if
she is not--

HOLMWOOD
My God--has she been buried alive?

VAN HELSING
I go no further to say she is
un-dead.

- a. MED. CLOSE SHOT - COFFIN
Sealed tight. Van Helsing ENTERS SHOT with his screwdriver,
starts working to open it.
- b. MED. CLOSE UP HOLMWOOD
He is an emotional mess.

HOLMWOOD

"Un-dead?" This is insanity.
What did poor Lucy do that I
should allow this desecration of
her grave? She died horribly
enough--

c. OVERHEAD SHOT

looking down on coffin. Van Helsing pries the lead flange
back. As Quincey and Seward remove the lid, the CAMERA
PULLS SLOWLY BACK so that when they open it, we see a WIDE
SHOT of the empty coffin. Holmwood backs away in shock.

d. LOW ANGLE 4-SHOT OF MEN

looking into the coffin.

VAN HELSING

She is "Vampyre." "Nosferatu," as
they say in Eastern Europe.
"Un-dead." They become immortal
once infected by another
"nosferatu."

Quincey is loudly skeptical. Holmwood lashes out--

HOLMWOOD

This is insane. The transfusion
of my blood to her made her my
bride. I have a duty to protect
her from outrage!

VAN HELSING

The undead must go on age after
age, feeding on the blood of the
living.

HOLMWOOD

Lies! You cannot prove this--old
man! You are out of your lunatic
mind!

Holmwood draws a revolver leveling it at Van Helsing. SOFT
FEMININE SINGING drifts into the vault. Holmwood recognizes
the voice. He shrinks back--Van Helsing signals. Seward
shuts off the lantern.

e. WIDE SHOT

The men hide near a side wall.

f. MEN'S POV - LUCY

in her bridal gown, descending the stairs. She holds a
young child at her breast, singing and swaying--

g. VIEW ON THE MEN

They react. Holmwood openly gasps.

BACK TO MEN'S POV OF LUCY

We PAN HER TO THE COFFIN. Van Helsing steps out, flanked by the others in a line blocking the way. He shines his lantern in her face.

h. MED. SHOT LUCY

She turns, and we see her feeding on the child, her lips and gown fresh with a tiny stream of blood. She sees the men, drops the child carelessly to the ground, and steps back.

i. VIEW ON MEN

Their horrified reaction.

j. MED. SHOT CHILD

on the ground. It moans crying. Seward enters FRAME, picks it up--checking its condition.

SEWARD

We're in time. The child will live.

k. TWO-SHOT - HOLMWOOD AND QUINCEY

Holmwood buckles. Quincey is horrified and aroused at the same time but ready with his knife--

l. TRACKING WITH LUCY

She transforms to beautiful virginal Lucy. She approaches Holmwood with a voluptuous grace.

LUCY

Come to me Arthur. Leave these others and come to me. My arms are hungry for you. Come and we can rest together. Come, my husband, come---

m. BACK TO HOLMWOOD

approaching her, we TRACK IN FRONT OF HIM A LITTLE as he opens his arms in a trance-- Van Helsing jumps between them, slashing the air with a curved Kukri knife. He flashes a crucifix--

n. MED. CLOSE LUCY

"She recoiled from it. Her face was shown in the clear burst of moonlight and by the lamp... If ever a face meant death--if looks could kill--we saw it at the moment."

o. ON VAN HELSING

He speaks to Holmwood.

VAN HELSING

Answer me now, my friend! Am I to proceed with my work?

p. BACK TO HOLMWOOD

He falls to his knees--his face buried in his hands.

HOLMWOOD

Do as you will, Van Helsing.

- q. TRACKING WITH THE CROSS (oversized to retain focus)
in the fg. Van Helsing forcing Lucy back. Lucy's eyes burn
unholy light. She enters her coffin.

134 EXT. COUNTRYSIDE - NIGHT

134

WIDE SHOT

The train roars into the evening.

135 INT. TRAIN - NIGHT

135

MED. WIDE SHOT

Mina reads Jonathan's journal, breath short, distraught.

- a. MED. SHOT - DOOR

The CONDUCTOR sticks his head in--

CONDUCTOR

Victoria Station, 11 minutes, Mum.

- b. BACK TO MINA - WIDER ANGLE

Mina looks out at the night sliding past. (Bg. is live
effect with multi-level silhouettes and scenic painted on
diorama). We SLOWLY TRACK IN ON HER. She hears the
compartment door open again. She turns.

MINA

(hopeful)

Jonathan?

- c. DOORWAY - DRACULA ENTERS

We PAN HIM TO MINA. She wants to cry out-- He takes her
and sits her down, sitting next to her in TWO-SHOT.

DRACULA

No--I beg you. I had to see you.

I am a madman without you--

He glides his hand to hers. She fights his gentle touch--

- d. CLOSE UP MINA

MINA

Please--We mustn't--my husband--

- e. CLOSE UP DRACULA

DRACULA

He does not deserve you. He is as
all mortal men; infected with greed.

He seizes Harker's journal from her grasp, seething hatred.

f. TWO-SHOT FAVORING MINA

looking at the journal, then Dracula. A dark realization.

MINA

You do know Jonathan? Who are you? How did you find me?

DRACULA

Can you conceive of my loneliness? Constant--never ending. I lost you once before-- I'll not lose you again.

She shoves him away with her hands, refusing to succumb.

DRACULA

I BEG YOU. Mortal love has no hold on you. Ours will last all eternity.

The train roars into a tunnel.

MINA

I cannot think...

She weakens--smoothing her hand to his face. A passionate kiss--He opens her bodice. Her flesh pale, shimmering. He reclines her back on the bench. He kisses her arms, her fingers. She opens her legs sliding him down to her breasts. She arches herself to him, willing, wanting--his hands lift her neck to him. Her entire body shudders--

136 INT. CRYPT - NIGHT

136

VAN HELSING

We see his autopsy knives and saws laid out with the other more religious tools of his trade. He turns to Holmwood.

VAN HELSING

You may kiss her now. Then strike in God's name so the undead may pass away and the Lucy we love may rest true...in peace.

He starts reading the Latin death mass.

a. HOLMWOOD - PAN HIM TO LUCY

He kisses her, then takes the iron stake and coal hammer in his trembling hands. We hear Van Helsing o.s. finishing the mass. Holmwood whimpers taking the stake and the coal hammer in his trembling hands.

VAN HELSING

A moment's courage and it is done.
Take the stake in your left hand,
place the point over her heart--

Holmwood strikes. Lucy opens her mouth to scream. Van Helsing enters frame from other side and cuts off her head before she can make a sound.

137 INT. TRAIN COMPARTMENT - NIGHT

137

WIDER SHOT SHOWING WINDOW

Mina and Dracula in fg. (project scene in crypt on train window). We hear the SCREAMING WHISTLE of the train. In the reflection we see Lucy's head roll off. Dracula reacts--jerking back--clutching his chest--

a. CLOSE UP DRACULA

Reacting as he witnesses the scene in the window. He backs slowly out of the compartment.

b. MED. CLOSE ON MINA

She curls in shock, oblivious to her state of undress. Then she frantically closes up her bodice.

138 INT. CRYPT - NIGHT

138

HIGH ANGLE WIDE SHOT

The men are gathered around Lucy, exhausted. Lucy's head in place, the stake through her heart. They gaze in shame and wonder "as they had seen Lucy in life, with her face of unequalled sweetness and purity."

FADE OUT:

139 omit

140 FADE IN: INT. HILLINGHAM MAIN ROOM - DAY

140

WIDE SHOT

Servants still in mourning are carrying out suitcases and other of Mina's personal effects, typewriter, etc., as she prepares to move out. We TRACK IN A LITTLE to see Mina and Harker through conservatory screen.

141 INT. CONSERVATORY - DAY

141

MED. CLOSE TWO-SHOT - MINA AND HARKER

Harker's journal and Mina's diary rest on a table in the fg. We TRACK IN A LITTLE.

VAN HELSING (O.S.)
Your dear Madam Mina asked that
I read your so wonderful
journal...and her own diary.

a. SINGLE VAN HELSING

VAN HELSING (cont'd)
...She gives me hope there are
good women still left to make
life happy...

b. ON MINA OVER HARKER
She has been crying.

MINA
I...I'm so confused...Jonathan...

c. ON HARKER OVER MINA

JONATHAN
(stopping her)
No Mina, this was brought on by me.

BACK TO VAN HELSING
holding one of Harker's gold coins with Dracula's image.

VAN HELSING
The ancient Dracul himself. King
of the undead. Strange and
terrible as it is--it is true. I
will pledge my life on it.

Van Helsing does something with the coin; bites to see if
real, makes it vanish like a magician, tosses it to Jonathan
who is almost afraid to touch it.

VAN HELSING (cont'd)
Friend Jon--you have suffered
much from what I have read. But
your brain and heart are well.

d. MED. SHOT - VAN HELSING
We PAN WITH HIM as he walks to Mina and Harker, into 3-SHOT.

VAN HELSING
...and dear Mina, you have a brain
a man should have were he gifted
with a woman's heart... The dark
stranger who followed you may
indeed be the Count we seek. All
care must be taken to protect you.
(to Harker)
Jon, in your infidelity, you did
not taste the blood of those...
demon women?

Van Helsing fixes his hypnotic gaze. Harker shakes no.

e. CLOSE UP VAN HELSING

VAN HELSING

Then you are safe from the disease
that took dear Lucy.

f. CLOSER TWO-SHOT - MINA AND HARKER

Camera TILTS UP as they stand. Harker is a new man.

HARKER

Doctor, I doubted everything--
even myself. I was impotent with
fear--You have cured me.

Mina, racked with guilt, is silent. Van Helsing senses
something darker in her behavior.

g. ON VAN HELSING OVER MINA

VAN HELSING

Tell me, child...what is it? We
must keep one another strong for
the dreadful task before us--

h. 3-SHOT

over Van Helsing on Mina and Harker. Mina regards her
husband; strong again, renewed. Harker extends his hand to
her. She hesitates, then takes it--

MINA

I...am...with you...Do what you
must for Lucy's sake. For all of
us...

We PULL BACK SLOWLY to a WIDE SHOT, as Van Helsing folds his
hands around theirs forming a bond.

VAN HELSING

We must find your undead count,
cut off his head, and stake his
heart so the world may rest from
him.

Harker picks up some of the documents on the table.

HARKER

50 boxes of earth were taken from
the Demeter at London and
delivered to Carfax Abbey. I
have traced others to 9 other
locations in a circle around the
city. They are the property of
Count Dracula.

VAN HELSING
Ha! Part of his strategy to
conquer us. The Black Devil is
Jack Seward's neighbor!

142 EXT. CARFAX ABBEY - DUSK

142

WIDE LOW ANGLE

The "Vampire Killers" assembled. It is very windy.
Holmwood tends 2 HUNTING TERRIORS tugging and yowling.
Quincey and Harker bear revolvers and rifles, knives in
their belts, torches, axes--Seward stands with Van Helsing
who totes only his bag like a doctor making a call. Mina is
there as well. The men are clearly protecting her.

VAN HELSING (O.S.)
He can direct the elements; the
storm, the fog, thunder...He
commands the meaner things; the bat,
rodent, wolf. He must rest in
sacred earth of his homeland to gain
his evil powers-- and that earth is
where we shall destroy him. If we
fail here, it is not mere life or
death. It is that we become like
him--preying on the bodies and souls
of those we love best--

a. SINGLE ON QUINCEY

He loads his Navy Colt snapping it shut.

b. VAN HELSING

We PAN HIM TO A TWO-SHOT WITH QUINCEY.

VAN HELSING
Mr. Morris--your bullets will not
harm him--he must be dismem-
bered. I suggest you use your
big knife.

QUINCEY
I wasn't planning on gettin'
that close to him, Doc.

Van Helsing roars with laughter until tears come to his
eyes. Quincey wasn't trying to be funny.

c. TWO-SHOT - MINA AND HARKER

He gathers his axe and gear--

HARKER
I aided him coming here--and now
I must send him back to hell...

He kisses Mina full.

d. VIEW ON ASYLUM WINDOW

Renfield--his shadowy figure watches Mina and Harker in silence. He sniffs the air; scenting like an animal.

e. MED. SHOT

Mina and Harker. Seward enters with 2 stout KEEPERS and begins to escort Mina back to the asylum. Harker detains her, searching her eyes for some answer, then lets her go. He joins the Vampire Killers heading toward Carfax.

f. TRACKING WITH MINA AND SEWARD

walking to the asylum. She turns to watch the men leaving.

143 INT. ASYLUM CORRIDOR - NIGHT

143

MED. WIDE SHOT

Seward and keepers escort Mina down the corridor. WE TRACK IN to see Renfield, at his cell door, watching them pass. He seethes.

RENFIELD

The Master--I smell him! He feeds on the pretty miss!

Mina slows and turns, startled. Renfield slams against his door, jabbing the strange sign we saw the gypsy woman make at Harker through his bars at Mina.

RENFIELD

You're the bride my Master covets!

Seward tries to hurry Mina along. She resists.

MINA

Dr. Seward, who is that man?

SEWARD

Van Helsing suspects he is linked to the Count. Mr. Renfield...

We TRACK IN MORE as Mina reacts, moving closer to the cell. Renfield erupts, smashing his head against the bars.

RENFIELD

Master! Master! You promised me eternal life--but you give it to the woman!

Seward pulls Mina away, hurrying her down the corridor. We PAN WITH THEM as Renfield continues screaming.

RENFIELD

Dr. Jack! I am no lunatic! I'm a
sane man fighting for his soul!

144 INT. SEWARD'S QUARTERS - NIGHT

144

WIDE SHOT

Mina enters the bedroom, accompanied by keepers and a WOMAN who lead her in. We TRACK CLOSER WITH MINA to the window. We go OVER HER SHOULDER to see Carfax out the window.

145 INT. CARFAX CHAPEL - NIGHT

145

WIDE LOW ANGLE TRACKING

with the Vampire Killers surveying the eerie sight, walking through the row of boxes. Light from the torches falls on the boxes.

HARKER

I have seen these very boxes at
the Count's Castle--He was...
resting in one...

VAN HELSING

...the sacred earth of his
homeland. He must rest in it.
Destroy every box. Sterilize the
earth inside. Leave him no
refuge. Let the exorcism begin.

a. ON HARKER

He takes the lead, fireaxe in hand. He surges driving the
axe through the lid with a cry of rage--He chops again
--moving to the next--smashing it--

b. ON VAN HELSING

He removes a flask of holy water from his bag hanging it
about his neck.

c. ON HOLMWOOD AND QUINCEY

dumping the white moldy earth--

d. BACK TO VAN HELSING

He sprinkles the earth with holy water and crumbles holy
wafers in boxes while reciting the communion sacrament.

VAN HELSING

In manus tuas, Domine...

146 INT. CHAPEL - CONTINUING ACTION

146

HIGH ANGLE - PIXILATION POV

The men doing their dirty business. Heartlights pounding-- blood glowing in their veins--breathing amplified. We hear Dracula's metallic growl. The POV STARTS MOVING out of the chapel to the asylum, in the direction of Renfield's window.

147 INT. SEWARD'S QUARTERS - NIGHT

147

ON MINA

in her bed gown sitting on the bed. Renfield's painful cries continue o.s. She covers her ears--wanting him to stop. We TRACK WITH MINA to the window.

148 EXT. CARFAX - CONTINUING ACTION

148

MINA'S POV - OUT THE WINDOW

In the distance, the small flickering light of the torches. A thin streak of ABSINTHE GREEN MIST snakes across the grass toward the asylum, almost invisible.

149 INT. RENFIELD'S CELL - NIGHT

149

LOW ANGLE FROM HALLWAY

looking up to Renfield's cell through the bars. We TRACK IN and CRANE UP A LITTLE (still at low angle) to see Renfield lying in the fg., bruised and beaten, comatose on the floor strapped in his strait-jacket. His eyes open--summoned. Dracula steps out from under the window in a silhouette (special costume and rig). (Split screen double-exposure): The demon alive--hungry--

RENFIELD

Master--Master--

Dracula points at Renfield--Renfield suddenly rises, controlled by invisible strings. (Reverse action): With superhuman strength, he pulls himself free of the straitjacket.

RENFIELD

Yes Master...thy will be done.

Renfield is talking to an empty room.

A150 INT. ASYLUM - SEWARD'S OFFICE - NIGHT

A150

CLOSE UP SEWARD

tying off his arm. We see his PROFILE, the door in the bg. (Split focus double-exposure or diopter).

SEWARD (V.O.)
 Van Helsing has resorted to
 spells and witchcraft to fight
 some unseen monster he claims
 feeds on humans as part of a
 larger sinister plan--I hope the
 so-called "monster" is not the
 Professor himself. We are all
 becoming lunatics I fear--like
 Renfield--

His body quaking as he prepares an injection--we see the
 drop come out on top of the needle. Behind him, Renfield
 has entered and is sneaking up on him, excruciatingly
 slowly. Seward is unaware.

- a. SEWARD'S POV
 The dictating machine--he sees Renfield's distorted image
 approaching just as...
- b. ON RENFIELD OVER SEWARD
 Renfield lunges at Seward slashing his arm spewing blood.
- c. ON SEWARD OVER RENFIELD
 His arm bleeding. The needle drops. PAN DOWN as the men
 grapple to the floor. Seward looks up.
- d. CLOSE SHOT - SYRINGE
 Seward's hand comes in and we FOLLOW HIS HAND as he stabs
 Renfield in the neck with the syringe, subdoing him.
- e. HIGH ANGLE SHOT
 Keepers enter, and take Renfield away.

150 INT. CARFAX CHAPEL - NIGHT

150

WIDE SHOT

Harker chops. The others stack the boxes high. Seward
 arrives running to join the others. Quincey methodically
 spreads coal oil on the pile--HIGH PITCHED SQUEALING echoes.

- a. LOW ANGLE SHOT - ON THE FLOOR
 We see rats coming out from under the boxes, from a swirl of
 sparkling mist rushing across the floor-- We TRACK IN FRONT
 OF THE RATS, running towards camera.
- b. LOW ANGLE TRACKING (RATS POV)
 Quincey empties his Colt at the rats. Holmwood slashes and
 chops at them with saber and axe.
- c. ON VAN HELSING
 He pulls rats from Harker's neck and shoulders, throwing
 holy water on them.

VAN HELSING

This is his doing! The dogs!
Call them--

d. ON HOLMWOOD

He pulls the silver whistle from around his neck and blows.

e. CLOSE SHOT

A rat attacking a Holmwood's terrier.

f. WIDER SHOT

Harker tosses his torch onto the pile of boxes. It erupts
in a ball of flames--

A151 INT. RENFIELD'S CELL - CONTINUING ACTION

A151

PAN DOWN THE WALL

to reveal Renfield in the corner in HIGH WIDE ANGLE.

RENFIELD

My Master spurns me--He takes the
pretty bride. I tried to warn
her. She would not listen. She
will be spared, Master. You cannot
have her--Dieeee!

The HIGH ANGLE SWOOPS DOWN on Renfield. He leaps grabbing
at the mist--We see Dracula hurling him head first
repeatedly against the bars. Then Dracula's image vanishes,
leaving Renfield a lunatic purging his personal demons.

151 INT. SEWARD'S QUARTERS - NIGHT

151

OUTSIDE THE DOOR

The 2 stout keepers Seward posted are twisted horribly in
death.

152 INT. SEWARD'S QUARTERS - NIGHT

152

BEDROOM - SLOW PAN FROM THE WINDOW

to the end of the bed, CAMERA SLOWLY MOVES UP the bed,
following the bulge under Mina's sheets coiling toward her
like a serpent (reverse action) --ending on a CLOSE UP ON
MINA, in near stupor.

a. MINA'S POV - DRACULA

sliding from underneath the sheet in front of her face,
handsome--kissing her passionately. We PULL BACK INTO A
TWO-SHOT.

DRACULA
Command me and I will leave you.
But let no mortal man come
between our love.

She's not dreaming--she pushes him away, reviled, horrified.

MINA
I know who you are. You cannot
deceive me-- You are Satan.

He grabs her hand--placing her palm over his bare chest--
over his heart--

b. CLOSE UP MINA
She stiffens--the realization--

c. CLOSE UP DRACULA

DRACULA
There is no life in this body...

d. TWO-SHOT
Mina shrinks back in horror--

DRACULA
I am hated. And feared. I have
crossed oceans of time--committed
unspeakable acts to live--to love
again--to find you. I am dead to
all the world. I am the monster
the breathing men would kill. I
am Dracula...

CAMERA MOVES SLOWLY UP looking down at the two of them.

MINA
I cannot think. My heart is
rushing--pounding in me--

Mina breaks down--all her faculties collapsing--pounding him
futilely--her own guilt fueling her--Dracula turns away
covering his face in shame as she flails him, weeping. We
SUPERIMPOSE image of old Dracula (projected on his face).

MINA
(confessing)
God forgive me I love you--I
do--

Mina subsides, tears of compassion, gently strokes his hair.
His entire being swells with the power--the hunger--he turns
slowly to face her--filled with eternal tender love.

153 INT. RENFIELD'S CELL - NIGHT

153

WIDE LOW ANGLE

Renfield is next to the door, hanging on the bars; a twisted mass. Seward enters followed by Van Helsing--both smoke burned. A KEEPER shows them Renfield.

a. CLOSE UP SEWARD

He makes a cursory diagnosis. Renfield moans. Seward pokes his leg with his lancet. Nothing. No feeling.

SEWARD

Back broken. Cranial fractures.
He couldn't do this to himself--

b. CLOSE UP VAN HELSING

VAN HELSING

Poor devil--Trepination.
Release the cranial pressure.
It is his only hope--

c. VAN HELSING AND SEWARD

preparing to operate. Seward pulls a round trephine bore from Van Helsing's bag. We PULL BACK to see Renfield in fg. Van Helsing holds Renfield--Seward bores a hole in his head.

d. CLOSE UP RENFIELD

RENFIELD

He promised me--eternal life--
but the pretty woman won him from
me. She becomes immortal, and I
am damned.

e. CLOSE UP SEWARD

He shakes Renfield, losing control.

SEWARD

What woman! Talk to me man--
what woman?

BACK TO RENFIELD

RENFIELD

Van Helsing...you and your idiot
brain theories...I warned Dr.
Jack. The Master is here--He
feeds on the pretty woman--She is
his bride. Only she is his final
cross to bear...I...am...free...

He spasms and dies.

f. CLOSE UP VAN HELSING

His reaction to Renfield's words.

154 INT. SEWARD'S QUARTERS - NIGHT

154

ON MINA

over Dracula, looking up. Dracula rises above her, holding her gently in his hands, in a vampire wedding. He caresses Mina's face as tenderly as a child.

DRACULA

This is our destiny. Our love can last all eternity. Wilhelmina--

MINA

Take me away from all this death. I want to be what you are. See what you see--love what you love--

DRACULA

Then I give you life eternal. Everlasting love. The power of the storm. And the beasts of the earth. Walk with me--to be my loving wife...forever.

MINA

Yes--I will--Yes--

a. WIDER SHOT

He gently turns her, exposing her neck, kissing her softly-- She moans--a tiny grimace of pain as he enters her veins--

b. CLOSE UP DRACULA'S CHEST

With his long thumbnail, he opens a vein over his heart.

DRACULA

--flesh of my flesh--blood of my blood---

He pulls her submissively to his chest. She drinks. She swoons as his life runs into her---

c. REVERSE ANGLE ON DRACULA - SUPER ECU DRACULA'S EYE leaning back, Mina's back to us, the door in the bg.

DRACULA

(in orgasm)

Drink and join me in eternal life--

THE DOOR BURSTS OPEN and we PULL BACK to see Van Helsing and the men at the doorway. They freeze--seeing only Mina, her head posed as if drinking from Dracula's breast.

HARKER

Mina!---

- d. MED. CLOSE UP - DRACULA
comes from nowhere, SWOOPING DOWN, his eyes red with rage. Mina, in the bg., wails in guilt and horror. We PULL BACK as Dracula springs at them-- catlike--protecting her--
- e. ON MEN OVER DRACULA (MINA'S POV)
Holmwood expertly lunges at Dracula with his saber, also Seward.
- f. ON DRACULA
He grabs a sword from a glass case.
- g. MED. WIDE SHOT - ON DRACULA OVER MEN
Dracula impressively fights them off.
- h. REVERSE - ON MEN OVER DRACULA
- i. MED. SHOT - HOLMWOOD AND SEWARD
- j. ON DRACULA OVER MEN
Dracula flings Holmwood's saber. He is able to kill Holmwood but does not.
- k. ON VAN HELSING
Van Helsing advances raising a large pointed crucifix.

VAN HELSING
In manus tuas, Domine!

- l. CLOSE UP DRACULA

DRACULA
You would destroy Me with your
idols--me who served the cross--
who commanded nations hundreds of
years before you were born. She,
your best beloved, is now my flesh,
my blood, my kin--my bride! I will
fight for her! My armies will rise
again, my creatures to do my bidding!

- m. CLOSE UP VAN HELSING
He stabs the cross at Dracula. As Dracula approaches the shot becomes an OVER SHOULDER DRACULA ON VAN HELSING. Power against power. Van Helsing and Dracula face to face.

VAN HELSING
Leave her to God! Your armies
abandoned you. Now you must
pay for your crimes.

- n. MED. SHOT - ON DRACULA OVER VAN HELSING
The crucifix in front of Dracula's face. It flings itself away and bursts into flames. Van Helsing splashes holy water in his face--it burns his skin like acid--he wails in pain.

- o. ON DRACULA AND MEN (OVER MINA) (40 fps)
Taking a final longing look at Mina-- Dracula bows-- The men rush him.
- p. DRACULA TRANSFORMS INTO RATS
A figure made of rats standing there in the shape of Dracula... then it crumbles into individual rats scurrying away.
- q. SCURRYING ALL OVER THE MEN
- r. ESCAPING FROM THE ROOM
out the window.
- s. ON WINDOW
The men rush to the window peering out.

155 THEIR POV - OUT WINDOW 155
Carfax burning. Dracula is gone. Silence.

156 BACK IN SEWARD'S BEDROOM 156
MED. SHOT - MOVE IN ON MINA
covering herself. Blood on her face.

MINA
(breaking down)
Unclean--unclean--

SUPERIMPOSE:

157 EXT. CARFAX - DAY 157
WIDE SHOT
A burned out ruin.

MINA (V.O.)
Unclean--

158 INT. CHAPEL - DAY 158
MUSIC in.
TRACKING SHOT
along the burned out boxes, earth, smoke. The CAMERA SLOWLY TRACKS through the burning debris and finds the photoplate of Mina--charred and broken.

MINA (V.O.)
He is gone...

DISSOLVE TO: 2

159 INT. SEWARD'S QUARTERS - DAY

159

LOW ANGLE CLOSE UP

Van Helsing comes into frame. He is worn. Aged with the stress and rigor. He looks at Mina.

VAN HELSING

How do you know, child?

a. CLOSE UP MINA

She stares into space. Gaunt. Pale. Her gums receding back. She is changing. Transforming.

MINA

He...speaks to me.

We PULL BACK to reveal Van Helsing sitting by her bed.

VAN HELSING

He has a strong mind connection to you. His heart was strong enough to survive the grave.

MINA

(searching his eyes)

You...admire him...

b. CLOSE UP VAN HELSING OVER MINA

VAN HELSING

His mind is great. But greater is the necessity to utterly stamp him out. That is why I want to hypnotize you, Mina. Help me to find him-- before it is too late.

Van Helsing sighs in grief--knowing Mina's inevitable end.

MINA

I know I am becoming like him. When I find in myself a sign of harm to anyone I love, I shall die.

VAN HELSING

You would take your own life?

c. REVERSE ON MINA OVER VAN HELSING

She nods with firm conviction.

VAN HELSING

You must not die--until this "other" who fouled your sweet life is "true dead". His destruction is your salvation. Help me find him.

Van Helsing hypnotically caresses her hand, moving his free hand slowly before her--mesmerizing her--she fixes on it--weak--fatigued--

MINA

(drifting)

Yes. I must go to him. He calls.

- d. SUPERIMPOSE: Ghost image of Dracula putting his hands on her shoulders, caressing her; then fades. We TRACK IN on Mina's eyes.

SUPERIMPOSE:

160 EXT. HIGH SEA - DAY

160

WIDE SHOT - A CLIPPER SHIP (STOCK)
(Czarina Catherine) heads east under full sail.

- a. SUPERIMPOSE: MINA'S FACE
floating in limbo above it in deep trance.

MINA (V.O.)

Sleep has no place to call its
own. I am drifting--floating--

VAN HELSING (V.O.)

What do you hear?

Waves crash.

MINA (V.O.)

Mother ocean...

DISSOLVE TO:

161 INT. CZARINA - THE HOLD

161

TRACKING SHOT (MINA'S FACE SUPERIMPOSED)
(L to R) over cargo to one box resting in the shadows.

VAN HELSING (V.O.)

Where are you going?

162 EXT. TRAIN - DAY

162

MOVING L to R.
Tracing its way along the edge of:

- a. SUPERIMPOSE: Mina's face.

DISSOLVE TO:

163 INT. PRIVATE R.R. CAR - DAY

163

CLOSE ON MINA

Deep in hypnotic trance. Calm, serene smile.

MINA

Home...Home...

We PULL BACK to see Van Helsing ENTER FRAME and gently close Mina's eyes. She sleeps.

a. TWO-SHOT - VAN HELSING AND SEWARD

Seward unpacks transfusion tubes. Van Helsing stops him.

VAN HELSING

The vampire has baptized her
with his own blood. Her blood
is dying, my friend.

b. TWO-SHOT - HARKER AND MINA

Mina suddenly grabs Harker barely able to breathe--Harker holds her, fighting his tears.

BACK TO VAN HELSING AND SEWARD

Van Helsing motions to Seward; they exit leaving Harker and Mina alone.

BACK TO HARKER AND MINA

We SLOWLY TRACK IN on them.

MINA

My poor dear Jonathan, what have
I done to you.

HARKER

No...no...no...I have done this
to both of us.

MINA

He calls me...to him...

HARKER

Mina--if you die, I will not let
you go into the unknown alone.

Mina wrestles with the powers ripping her insides--Harker can no longer hold back his tears. Mina smiles lovingly, raising her hand to wipe his tears. TRACKING SHOT ends on CLOSE UP MINA. Her hand falls back. She is weaker.

MINA

I'm so cold...so...cold.

DISSOLVE TO:

164 EXT. OCEAN - NIGHT

164

WIDE SHOT (STOCK)

The Czarina sails on. Land visible in the distance.

a. SUPERIMPOSE: HARKER'S JOURNAL

HARKER (V.O.)

We are well supplied with money
and horses courtesy of Quincey
and Holmwood..

DISSOLVE TO:

165 INT. PRIVATE RAILROAD CAR - NIGHT

165

VIEW ON SEWARD AND QUINCEY

Seward stares listless out into the white snowy gloom.
Quincey in his Rough Rider gear, sharpens long wooden stakes
with his Bowie knife, and oils several Winchesters.

a. ON HARKER

He plots a course on a map of Dracula's journey.

b. INSERT - THE MAP

Train schedules, a pocket watch, rail schedule.

HARKER (V.O.)

We have beaten the Czarina
Catherine to Varna with her
devil's cargo. Mina is worse
every day...

c. VAN HELSING

applies hot compresses to Mina. She is feverish.

HARKER (V.O.)

I cannot bring myself to accept
her end. She is in his mind.
She brings him to us. Van Helsing
is convinced the closer he gets to
Transylvanian soil, the stronger
he becomes.

d. CLOSE UP HARKER

He scans outside with field glasses.

HARKER (V.O.)

Even so, I no longer fear this
monster. I will kill him myself
with the first blow...

e. WIDE SHOT

Holmwood in his bush gear and fur parka hurries in with a
cablegram--distracted.

HARKER (V.O.)
Noon, Holmwood received a wire
from his clerk at Lloyd's.
Dracula's ship sailed past us
in the night to the port at
Galatz.

We PUSH IN on Van Helsing and Holmwood as Van Helsing reads
the telegram.

- f. HARKER, SEWARD AND QUINCEY
The men look at each other in shock.

HARKER (V.O.)
He is reading Mina's mind... We
must take her to him--then
strike.

- g. WIDE SHOT
Harker springs into action, taking up the map on the table.
He indicates Dracula's position and theirs.

HARKER (V.O.)
We will follow the bastard
upriver on horseback--cut him
off. He must not reach the
castle. I will dispatch Van
Helsing straight for the Borgo.
If we fail in our task, he will
have to finish him.

Grim silence. Holmwood enters frame. The men join hands in
their solemn oath.

- h. CLOSE ON THE MEN'S HANDS
They pull apart to reveal Mina coming to them. There is a
gleam of triumph in her vacant smile. We PULL BACK as
Quincey hands Mina a sealskin rifle scabbard holding a
well-oiled Winchester.
- i. CLOSE TWO-SHOT - MINA AND HARKER
They face each other. Harker turns to Van Helsing.

HARKER
Do you know the place you take
her, Professor?

- j. ON VAN HELSING

VAN HELSING
Be not afraid for Madam Mina.
It is she who will protect me.

- k. MED. WIDE SHOT
Harker grabs his Kukri knife and his rifle.

HARKER
May God give "him" into my hands
just long enough to send his soul
to burning hell--

We PAN with him as he leaves, followed by the others, each offering a final silent "goodbye" to Mina.

166 EXT. GYPSY WAGON - TRAVELING - DAY 166

MED. CLOSE HEAD ON - 4 HORSES
Their heads racing TOWARD CAMERA, CAMERA MOVING IN FRONT of them. CAMERA BOOMS UP to reveal a wagon with two Szgany gypsy drivers. CAMERA BOOMS UP MORE to reveal a single box strapped to the wagon with 5 mounted gypsies following on horseback. CAMERA MOVES SLOWLY IN on the box.

DISSOLVE TO:

167 INT. DRACULA'S BOX - DAY 167

DRACULA PACKED IN THE EARTH
We see part of his body exposed; we MOVE IN on his face half-submerged in the shifting earth; his handsome face has aged again; rapidly.

DRACULA (V.O.)
Mina...you are near.

DISSOLVE TO:

168 EXT. BORGO ROAD - DAY 168

(NOTE: from this point on there will be increasing cold.)

WIDE HIGH ANGLE
We see Dracula's beloved snowcapped peaks on one side, the abyss on the other. Mina and Van Helsing's coach, small on the bottom of the frame, moves towards us.

169 EXT. COACH - CONTINUING ACTION 169

OVER TWO HORSES
We SLOWLY MOVE IN on Van Helsing and Mina in their coach; both wearing bulky fur. The horses are fatigued. The old man even more so. Mina reclines in a near comatose state. Suddenly, she wakes, animated, excited like a child--

170 EXT. BORGO ROAD - CONTINUING ACTION 170

MINA'S POV - MOVING SHOT
They round a sharp turn. The Castle appears in full view on its crag of rock. A timeless sentinel. The road shrine of the wolfen-antichrist marks the spot.

171 EXT. COACH - CONTINUING ACTION

171

MOVING TWO-SHOT

Wind comes up. MUSIC transition.

MINA

I know this place--

Adrenalin charged, she fixes on the road shrine.

VAN HELSING

The end of the world...

MINA

We must go on.

Van Helsing studies Mina's exuberant reaction, troubled--

VAN HELSING

It is late, child. We rest here.

MINA

No--I must go! Please let me go--

She struggles to get out. He gently restrains her, taking her hand. The winds rise around them. Van Helsing listens, sensing a presence. He reluctantly drives on.

a. 180 WIDE SHOT

The coach moving towards the castle.

DISSOLVE TO:

172 EXT. CASTLE - COURTYARD - NIGHT

172

MASTER - CLOSE ON THE FIRE

We see Van Helsing through the flames, as he throws more wood on the roaring fire. We PAN WITH HIM to a WIDE TWO-SHOT WITH MINA. Mina sits on her haunches on a couch of furs, wide awake and energized by the night. Van Helsing brings her a bowl of food.

VAN HELSING

You must eat something, child--

MINA

(spacey drifting)

I am not hungry...

We TRACK SIDEWAYS to see flames in the fg. and MOVE IN THROUGH THE FLAMES to Mina. Her eyes gleaming. Van Helsing watches her. She begins to sway, transfixed, as we MOVE IN CLOSER AND CLOSER ON HER. She chants the mother tongue, whispering, guttural--strange words--

a. CLOSE UP VAN HELSING
He chills at the sight.

b. CLOSE UP MINA
She becomes possessed. She laughs giddy, bouncing on haunches, wolfen, savage. She looks at Van Helsing. Her fur robe has come open exposing her nipple-- She brazenly leaves it open. We HEAR o.s. LAUGHTER of the Brides.

BRIDES (O.S.)
You sister...take him first...

c. BACK TO VAN HELSING
Aroused, weakening, he comes closer. We PAN with him as he bends...kissing her nipple. Her eyes glowing--she presses his mouth harder to her breast waking his desires-- Then he recoils in shame and horror, chastising himself.

VAN HELSING
No! Not while I live! I am
vowed to protect you. I have
lost Lucy. I will not lose you
to him.

BACK TO MASTER
As Mina comes closer to the fire, Van Helsing follows her. He pushes her away from the fire, grabs a stick and quickly draws a crude ring around her--He crumbles a holy wafer around the circle.

d. CLOSE UP VAN HELSING

VAN HELSING
Mina! Mina! You are safe here!
Do not move outside the ring--
This will comfort and bless you--

He pulls a tin from his coat--and produces a holy wafer---

VAN HELSING
Domine, Christos, bless this
child--deliver her from evil--

e. MED. SHOT - MINA
Van Helsing ENTERS FRAME and presses the wafer to her forehead. Her skin sears at the touch. Mina screams falling back. A scarlet red mark branded on her forehead--

MINA
I am his--!

She convulses in gasping sobs prostrate on the cold ground. Van Helsing kneels beside her. His tired body giving out. CAMERA PULLS BACK and we see the two of them on the ground inside the circle.

FADE OUT:

- 173 FADE IN: EXT. CASTLE COURTYARD - DAY 173
- ON MINA
She sleeps soundly covered with furs inside the circle.
- a. CASTLE DOORS
Van Helsing emerges exhausted; his big fur coat matted and drenched in blood. His eyes deepset; profoundly changed. He slowly raises 3 freshly decapitated HEADS OF THE BRIDES!
- b. ON VAN HELSING
He hurls the heads. His scream primal, triumphant.
- c. THE HEADS FALLING (matte shot)
into the Arges river 200 feet below.
- 174 EXT. BORGO ROAD - DAY 174
- WIDE SHOT
We see the castle in the bg. The gypsy wagon races into the shot, away from camera.
- 175 EXT. BORGO ROAD - DAY 175
- VIEW ON THE ROCKS
The sun going down.
- 176 INT. DRACULA'S BOX - DAY 176
- DRACULA PACKED IN THE EARTH
A different position from the last time we saw him.
- 177 EXT. CASTLE PROMONTORY - SUNSET 177
- MED. CLOSE UP MINA
She stands on a rock formation, looking out into the distance. Van Helsing appears in the bg. He staggers up to Mina--barely able to stand.
- MINA
- He comes!
- VAN HELSING
- They race the sunset--we may be too late--God help us--
- Mina is agitated, her breathing labored. Wolves begin to HOWL o.s. Van Helsing peers through his field glasses.

178 EXT. BORGO ROAD - SUNSET

178

WIDE SHOT

The Gypsy caravan heading toward camera. In the bg. four riders appear, closing fast--Quincey's unforgettable REBEL YELL flanked by Jack Seward, his saber drawn! Holmwood and Harker following. (NOTE: all shots in this battle sequence are MOVING SHOTS as wagon and horses approach the castle.)

A179 EXT. CASTLE PROMONTORY - SUNSET

A179

VAN HELSING AND MINA
watching the action below.

VAN HELSING
Look, Madam Mina! Two horsemen
follow fast! Hah! It must be
Quincey and Jack!

He hands her the glasses. She looks.

B179 EXT. BORGO ROAD - SUNSET

B179

WIDE SHOT

Horsemen following the wagon.

a. CLOSE ON QUINCEY

He FIRES his Winchester rapidly--Indian style--

b. CLOSE SHOT

A Szgany drops.

c. ON DRACULA'S BOX

in the fg., the battle going on in the bg. We see the rim of the sun. We MOVE IN on the box.

179 INT. DRACULA'S BOX - CONTINUING ACTION

179

DRACULA IN THE EARTH

Shifting positions, head and hands. The night begins to stir the Warrior awake. A name forms on his parched lips...."Elizabeth."

180 EXT. CASTLE PROMONTORY - SUNSET

180

MED. SHOT MINA

She turns to camera, and we TRACK INTO HER CLOSE UP; she reacts as if hearing her name called.

a. MED. WIDE SHOT

Mina turns and starts climbing down the formation toward the castle gates.

VAN HELSING
 Madam Mina! Wait!

He follows her.

181 INT. DRACULA'S BOX - SUNSET 181

EXTREME CLOSE UP
Dracula's eyes.

182 EXT. BORGO ROAD - SUNSET 182

WIDE SHOT
Nearing the castle. HARD WINDS come up, and literally blow
Harker's horse over.

- a. HARKER HITS THE GROUND
 Quincey circles around and pulls him up on his horse. They
 ride double in pursuit.
- b. A BLUE FLAME - WHIRLING GOLD COINS
 is hurled, rolling at them as an obstacle. They ride
 through it.

183 EXT. BORGO ROAD - SUNSET 183

The last rays of the sun.

184 INT. DRACULA'S BOX - SUNSET 184

Dracula surges with power. A smile of triumph spreads on
his face.

185 EXT. APPROACHING CASTLE - SUNSET 185

SIDE ANGLE PROFILE
on Harker as he rides up to the moving wagon and leaps
aboard. Quincey stays on the horse close behind--

- a. THE EARTH SHEARS
 A fissure opens up. Quincey falls into it, disappearing.
- b. LOW ANGLE
 The Gypsy Driver lashes at Harker with his whip.
- c. VIEW ON CRACK IN THE GROUND
 Quincey climbs back out--remounts.
- d. VIEW ON THE WAGON
 Harker fighting with the Gypsy Driver--losing.

e. HOLMWOOD DROPS HIM
with a shot from behind.

f. THE DRIVER FALLS

186 EXT. TUNNEL ENTRANCE - SUNSET 186

CAMERA ON WAGON
behind Harker and the box. The wagon enters the tunnel,
roaring by Mina and Van Helsing and comes to a screeching
halt in the courtyard.

187 EXT. COURTYARD - CONTINUING ACTION 187

VIEW INTO THE TUNNEL
Quincey, Seward and Holmwood riding through the tunnel,
firing at the 2 remaining Szgany. One drops.

188 INT. TUNNEL - CONTINUING ACTION 188

MINA AND VAN HELSING
Mina running in horror, to camera. Van Helsing tries to
hold her back. Wolves HOWL all around them.

189 EXT. CASTLE - SUNSET 189

VIEW ON THE SUN
Last rays of the sun. Very cold; snow falls.
MUSIC in.

190 EXT. CASTLE COURTYARD - CONTINUING ACTION 190

HARKER ON THE WAGON
He slashes at the bonds holding the box. One gypsy jumps
at him and they fight on the wagon.

a. ON QUINCEY
He jumps to rescue Harker, but a Gypsy slashes him in the
back.

aa. HE FALLS
and fights hand to hand--bleeding profusely.

b. BACK ON WAGON
Harker swings his kukri and finishes the gypsy.

c. DRACULA'S BOX
It quakes--the lid EXPLODES smashing over Harker. Dracula
(old) rises and grabs him by the throat, roaring the beast--

- d. REVERSE ON HARKER
He swings his kukri, cutting Dracula's neck.
- e. ON THE GROUND
Crimson blood spatters pure white snow.
- f. MED. CLOSE UP MINA
She raises her Winchester.

MINA

NOOO!

The gun reports!

- g. QUINCEY DIVES
driving his Bowie knife deep in Dracula's heart. Dracula roars--flinging Quincey into the snow.
- h. DRACULA IN THE SNOW
He writhes clawing at the knife deep in his chest. A great beast is dying--He stands erect--facing his assailants. Blood streaming from his severed throat--Bowie knife stuck deep in his heart. He shudders.
- i. ON MINA
She rushes to Dracula--aiming the gun wildly at Harker--then Seward--Holmwood--
- j. VIEW ON THE MEN
all shocked by her action.

HARKER
(horrificed)

Mina!

- k. MINA AND DRACULA
Dracula turns to her. His face horribly transformed.

DRACULA
(tender, loving)
Mina...?

She holds his dying gaze. He turns and drags himself toward the chapel. Mina backs slowly after him, her gun trained on the men.

MINA
When my time comes--will you do
the same to me? WILL YOU?

- l. ON MEN OVER MINA
Holmwood looking at her, the rifle pointing at him. Harker, loving her, begins to understand. Holmwood tries to rush to her. Harker holds him, understanding Mina's resolve.

HARKER

No, let them go. Let her go.
Our work is finished--Mina's is
not.

- m. CLOSE UP VAN HELSING
nods knowingly. Harker has learned from his nightmare.
- n. CLOSE UP MINA
She aims point blank at Harker.
- o. ON HARKER OVER MINA

HARKER

No, Mina. Kill me if you must.
I love you.

SHE FIRES! We PULL BACK to see the GYPSY leaping from the
ramparts at him crashing to the ground--dead.

- p. BACK TO MINA AND DRACULA
Mina backs after Dracula into the castle, never taking her
eyes or her gun off the men.
- q. SEWARD CRADLES QUINCEY
He dies...
- r. ON VAN HELSING
He drops his gun--facing the chapel. He bows his head,
praying intensely.

VAN HELSING

God rest him. Let him sleep in
peace.

191 INT. CASTLE CHAPEL - SUNSET

191.

WIDE SHOT

Dracula and Mina on the altar steps. Deep in the caverns
of his eyes, fierce life still burns. We TRACK IN on them.
She is praying in harmony with Van Helsing (voice segue).

MINA

Please dear God give him peace--

DRACULA

You ask your God to help...me...

MINA

Yes--yes--You cannot leave me--
I want to be with you--always--

Mina grips the handle of the knife and tries to pull it out.
His fingers, nearly bone, creep up the shaft stopping her.
She stares down into his eyes--filled with love.

She cradles him, kissing him, smoothing his matted graying hair. Suddenly, she speaks intimately in Romanian--he responds.

MINA

No...please...I love you--

He shudders, blood welling up from the wound in his heart.

DRACULA

Kill me. Release me. Give me peace...

192 EXT. CHAPEL DOOR - SUNSET

192

MED. WIDE SHOT

Harker waits at the chapel door nervously. Holmwood is pacing, pounding his fists futilely against it. Van Helsing holds his hand up, indicating that they should be still.

193 INT. CHAPEL - SUNSET

193

VIEW ON THE CRUCIFIX

The impalement mark HEALS itself, disappearing.

a. VIEW ON THE STEPS - HIGH OVERHEAD ANGLE

Old candles light themselves. The SHADOW of the crucifix MOVES across the floor, as Mina, glowing, moves (reverse action) into the place and manner as when Elizabeth lay there.

SUPERIMPOSE:

b. EXTREME CLOSE UP DRACULA'S FACE
rotating slowly.

MINA

An arrow flew through my window--
a message was fixed to it...

BACK TO MASTER

Dracula raises his eyes to...Elizabeth. CAMERA STARTS SLOWLY BOOMING DOWN.

MINA/ELIZABETH

I could not bear the thought of
life without my prince. But I
see you are not among the dead.
You live, my love.

She rises up and kisses him. CAMERA MOVES CLOSER. His youth is restored. She comforts him. He puts her hand on the knife in his heart. Mina's hands on the knife. She quakes, knowing what she must do--She closes her eyes, prays for strength and falls on him with all her weight driving the knife clear through his heart.

c. CLOSE SHOT - THE KNIFE

The steel point penetrating the ground.

d. MED. CLOSE SHOT

Mina cradling Dracula. His eyes go up--he sleeps... peacefully, beautifully, as a human.

e. MED. CLOSE UP MINA

The ruins echo with her tender weeping. She rises. The mark on her forehead gone. She is free... She leaves frame.

f. MED. WIDE SHOT - CHAPEL DOOR

It is snowing. Harker finally opens the door and looks in. He is overjoyed to see Mina well--she rushes to him in an embrace. He holds her, understanding what has happened.

g. VIEW CRANES

to the top of the magnificent altar, as they leave.

194 INT. GREAT HALL - SUNSET

194

HIGH ANGLE - MINA AND HARKER

walking in the great hall, across the restored mosaic of the cross.

SUPERIMPOSE:

195 INT. CHAPEL - SUNSET

195

CLOSE SHOT

The dragon arch--illuminating his name--

"DRAKWYLA"

The Warrior Prince is at peace...

FADE SLOWLY OUT.